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Photographer



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11fps, 5-axis in-body stabilisation, 425 point AF – is it a DSLR killer?

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- Identify and fix distortion
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How to stop edges leaning in

Fix converging verticals in minutes with our guide

BEFORE

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Black and white wildlife

How to lose the colour for winning shots

Iceland photo excellence

Jeremy Walker's iceberg image masterclass

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How one photographer makes magic with veg

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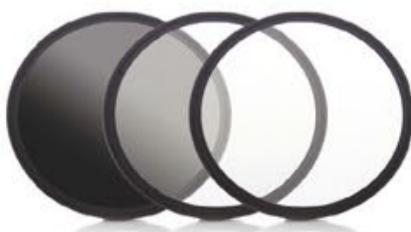
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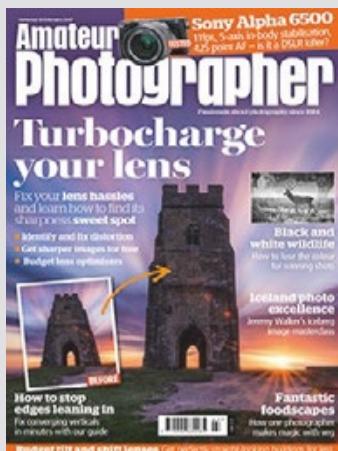
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One of the quickest ways to differentiate between a serious photographer and a snapper is to ask them about lenses.

Snappers don't give much thought to their lens; it's just there, like the clutch in their car, only to be considered when something goes wrong. However, the serious photographer realises how crucial lens choice and lens quality is. Much of this issue is dedicated to helping you get the most from

your precious glass. Discover how to fix the most common types of lens distortion, particularly when it comes to converging verticals (where the edges of buildings lean in). We also help you to find your lens's 'sweet spot' for pin-sharp results. There's plenty more to interest the curious and creative photographer, including a guide to shooting in Iceland, and everything you wanted to know about creating vegetable landscapes...

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK

© ANTHONY MITCHELL

Bleak Winter Landscape

by Anthony Mitchell

Canon EOS 60D, 35mm, 1/60sec at f/9, ISO unknown

We're now in the midst of the frosty season. While most folk will be wrapped up warm indoors, an intrepid few of us will venture out into the frigid air and capture the sights. Anthony Mitchell, who uploaded this image to our Flickr page, is one such brave soul.

'This image was taken near my home town of Tetbury,' says

Anthony. 'As you can see, it was a cold and snowy morning. I loved the minimalism and solitary feel of the small copse of trees, as well as the line of telegraph poles. I think it has an almost post-apocalyptic feel to it. There was also some fog above the ground, which gave it the hazy glow near the horizon. I used a graduated ND filter to balance the sky slightly.'

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Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

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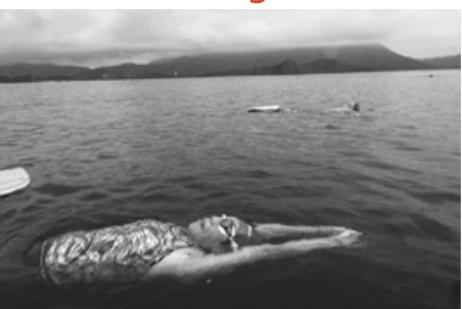
NEWS ROUND-UP

The week in brief, edited by Liam Clifford

'Wild Dogs in Paris' funds photography ideas

© MICHAEL CHAN PHOTOGRAPHY

Greyhours, the luxury watch brand, has partnered with photographer Tom Hoops to launch a new platform called Wild Dogs in Paris to showcase and help fund independent photographers' work. For more information visit www.wilddogsinparis.com.



Crowdfunded camera bag launches

After a year of development, the Pakk Camera Bag has launched on crowdfunding platform Indiegogo. According to designer Adam Bodini, the bag was built by and for modern-day photographers. Manufactured from 1000-denier Cordura, it is designed to be strong and water resistant, and should be available from August. Visit www.indiegogo.com.



Kenro carbon-fibre gimbal head

Kenro has introduced a new, lightweight carbon-fibre gimbal head for sports and wildlife photographers, designed to make it easier to manipulate large DSLR lenses. The 360° smooth panning base and the swing arm both have separate locks, and lenses of up to 15kg can be accommodated on the unit. It costs £270. Visit www.kenro.co.uk.



Getty's female sports photographer internship

© PAUL HAWKETT PHOTOGRAPHY.CO.UK

Getty Images is taking applications for a newly created female sports photographer internship. The paid internship, offered in partnership with Women's Sport Trust, Cerno Capital and Canon, will run for a year from July 2017. Visit communityassignments.gettyimages.com.

Winners of the Weather Watch competition

The Society of International Nature and Wildlife Photographers has announced the winner of its Weather Watch Photography Competition. Hamish Scott-Brown from Warwickshire was chosen from more than 230 entries, winning a year's membership to The Society of International Nature and Wildlife Photographers.

© HAMISH SCOTT-BROWN



WEEKEND PROJECT

Woodland flowers

Local woodlands will soon be exhibiting signs of spring. One of the first flowers to bloom is the lesser celandine; its star-like blooms creating a vast yellow carpet on the forest floor. Snowdrops will also be present in some locations, their distinctive white heads bobbing in the breeze. Another firm favourite is the wood anemone (right) whose white flower heads often have a pinkish tinge. This beautiful perennial grows in woods, hedgerows and upland meadows from March to May, but its scent is a little off-putting - the leaves give off a musky aroma earning it the alternative name 'smell fox'. All of these winter/spring flowers can be found and photographed with ease, but to make the most of the experience you need to consider a few things.

1 If the wind speed rises above 5mph it's best not to attempt close-up shots of delicate blooms such as snowdrops and wood anemones. These are best captured on calm days, and when the light is bright but overcast.

2 Scissors, tweezers and a paintbrush can all come in handy when shooting plant portraits. Any dust, pollen or debris will stand out on pale petals, so save time with the cloning tool by removing any distractions early on.

BIG picture

Societies' Photographer of the Year winners

 In News (AP 11 February) we reported that the overall winner of the 2016 Societies' Photographer of the Year had been announced. It was Darrin Zammit Lupi, with his strikingly graphic black & white street photograph. He received a cash prize as well as a Fujifilm X-T2 camera, but if you're a dog lover, there was something for you, too.

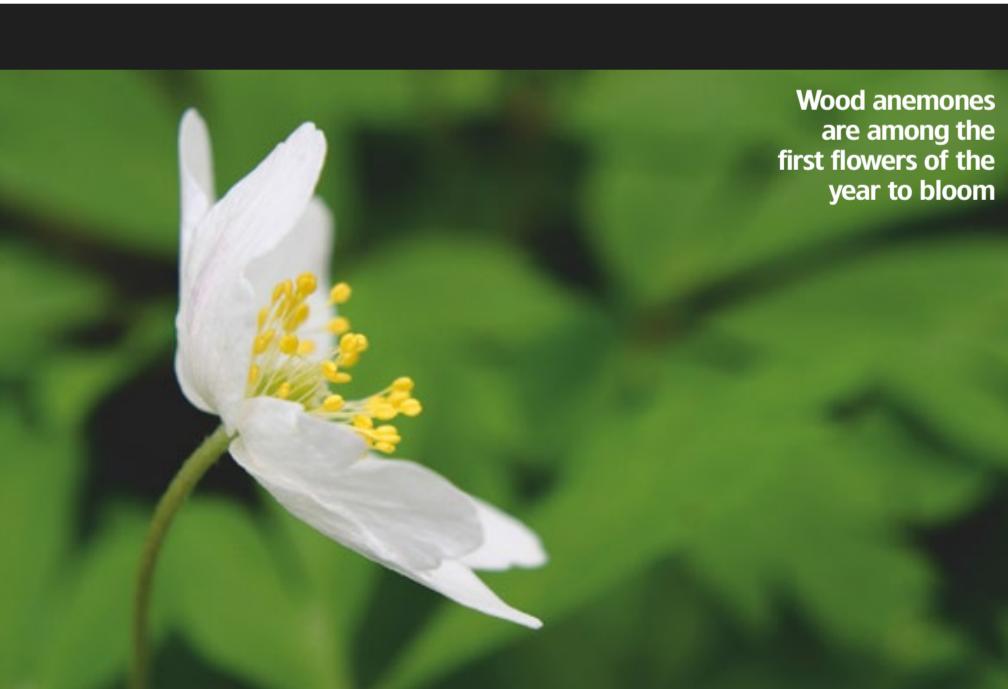
This image by York-based wedding photographer Paul Hawkett took first prize in the Wedding Photojournalistic category. As the judges said, the shot is an excellent capture as well as being an image that carries universal appeal. It is a great image and one that is wholly unexpected, considering the setting and event. To see more visit www.thesocieties.net.

Words & numbers

Whosoever possesses a camera should never know boredom

Wayne Gerard Trotman

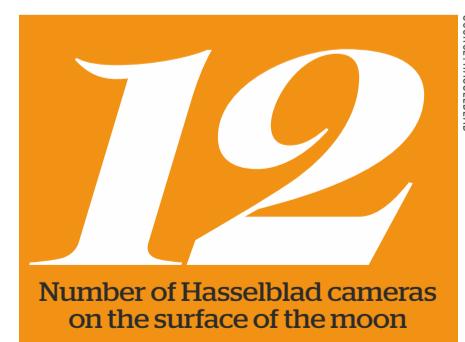
Filmmaker, photographer
b. 1964



© TRACY CALDER

3 Many woodland images are shot at ground level, so take a kneeling mat or wear waterproof trousers to keep comfortable and dry. You will also need a tripod with a central column that can be positioned horizontally (or a beanbag).

4 Reflectors and diffusers can be useful for controlling the light that falls on your subject, but it's also worth experimenting with small portable lights and flash systems designed specifically for close-up work.



SOURCE: HASSELBLAD

Ricoh Imaging finally reveals the Pentax KP

THE LATEST in Ricoh's line of Pentax K-series DSLRs has been announced as the Pentax KP.

Combining a new generation of APS-C-sized image sensor (effectively 24.32MP), the ability to shoot at high ISO sensitivities (up to 819,200) and a weatherproof design, Ricoh appears to be pitching the KP as a versatile tool for photographers working in challenging low-light and/or outdoor conditions.

On the inside, that 24.32-equivalent CMOS sensor is combined with an AA-filter-free optical design, intended to deliver clear and accurate reproductions of texture and gradation. A built-in 5-axis shake-reduction system hopes to minimise camera shake even during challenging situations – compensating not only for pitch and yaw, but also horizontal and vertical shift (common

The Pentax KP will be priced at £1,099 body only



in disciplines such as macro photography) and roll. Twenty-seven AF points are paired with a new AF algorithm to maximise speed and accuracy, with customisable priority modes – users can pick from focus priority, release priority or advance-speed priority, depending on the situation.

One of the standout features of the Pentax KP is the super-high ISO sensitivity. This is achieved by combining Ricoh's PRIME IV imaging engine with a new accelerator unit for high-speed operation and noise reduction. If it works as intended, Ricoh says users will be able to reliably

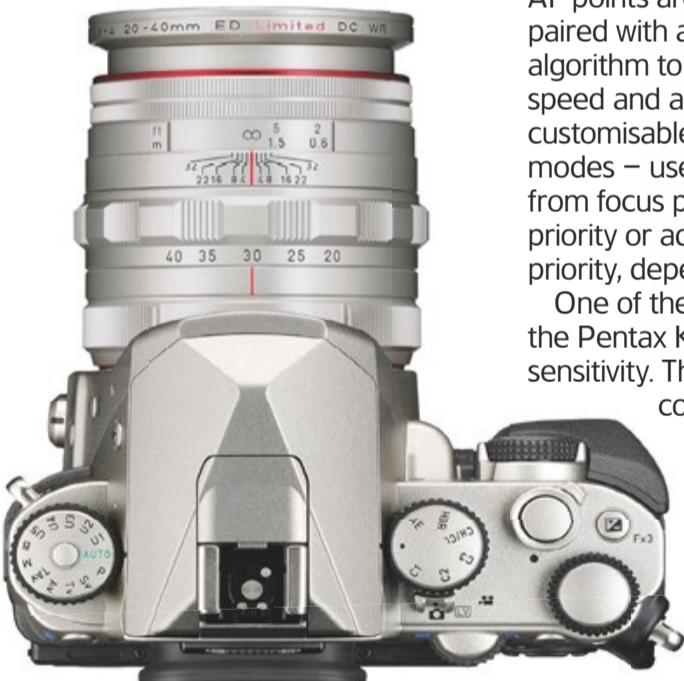
achieve usable shots of night scenes at very high sensitivities – even while handholding the KP.

More compact and slim

The KP body is more compact and slim than other Pentax models, while still being durable. Constructed out of a lightweight magnesium alloy, it features 67 seals across the body for dust- and weather-proofing down to a temperature of -10°C for outdoor work. The viewfinder offers near 100% coverage of the lens's view, while the 3in LCD tilts vertically.

The KP will also feature interchangeable handgrips as standard – reportedly, three different sizes will come with the camera, for the user to change. Other features include a number of customisable controls, an electronic shutter capable of shooting at 1/24,000sec, continuous shooting at 7fps, and full HD video recording capabilities.

The Pentax KP is due to be available towards the end of February, in black or silver, for £1,099 (body only).



The KP boasts a super-high sensitivity up to ISO 819,200



The optical viewfinder is complemented by a vertical tilt monitor



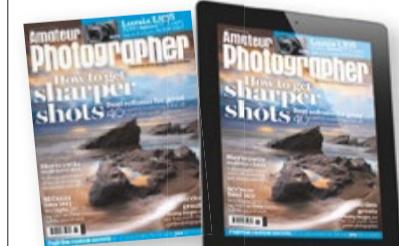
GoPro returns to the skies

FOLLOWING a large-scale recall last year, GoPro has confirmed the return of its first-ever drone, the Karma, available in the UK in spring 2017. According to the action-cam giant, initial shipments will be limited, but production is set to increase rapidly.

The Karma will relaunch with a redesigned battery latch to solve the previously reported issues. Only days after the release of the original Karma, users reported their drones losing power and plummeting from the skies. GoPro soon called a halt on production.

The Karma features a compact design, built to fit inside a backpack, and includes an image-stabilisation grip that can be handheld or worn for when the drone is not in use. GoPro says the Karma will make it easier than ever to capture smooth, stabilised video.

Bundled with a GoPro Hero 5, the Karma will cost £999.99, including VAT. Visit shop.gopro.com.



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Hasselblad CEO to step down from role

HASSELBLAD, the leading manufacturer of medium-format cameras, has announced that CEO Perry Oosting will step down from his role by the end of this month.

Oosting, who took on the CEO role in 2015, played a big part in turning the company around after it hit one of its darkest periods in its 75-year history. In the past two years, Oosting has transformed Hasselblad's business model by stepping away from rebrands to concentrate on introducing new and innovative products, such as the H6D and the X1D.

During this period, Oosting has led the

company to safety with an increase in sales, as well as the successful partnership with aerial camera company DJI.

Oosting is set to step down from his operational responsibilities and return to his role on the Board.

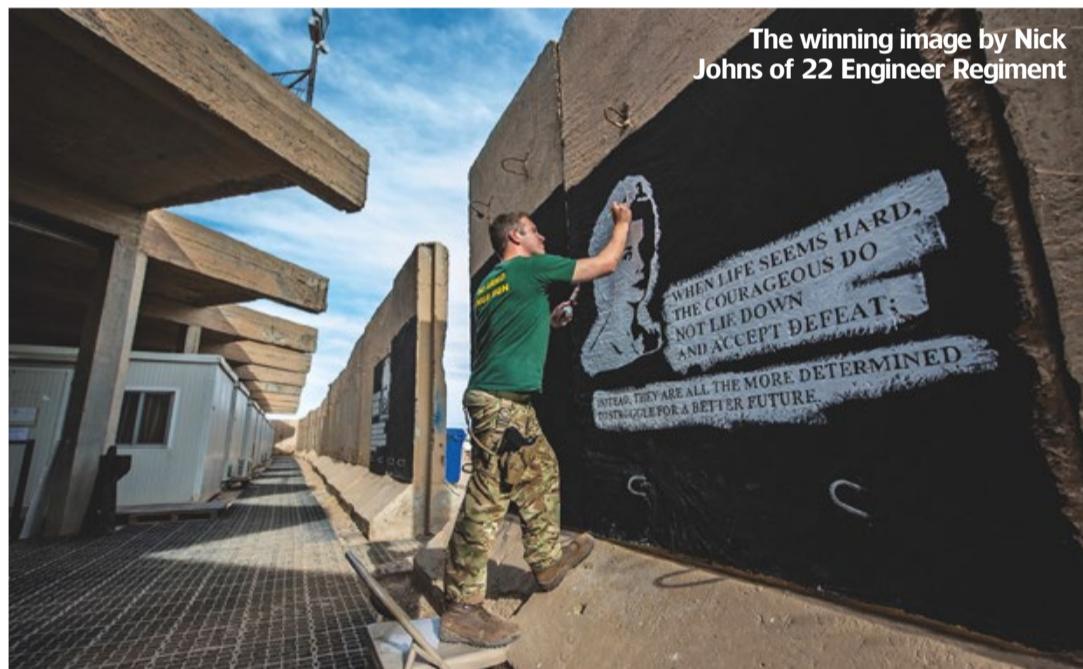
'We would like to thank Mr Perry Oosting for his extraordinary efforts. Under his leadership, a foundation for future growth is established and the company has extended its customer base substantially,' says the Supervisory Board.

Oosting has said that he has achieved what he set out to do. 'During 2016, we launched several new products and



Perry Oosting took on the job of CEO in 2015

a complete new electronic platform. The market reaction to the strategic direction and its products were overwhelming. I would like to thank all involved and foresee a bright future for the team of Hasselblad.'



The winning image by Nick Johns of 22 Engineer Regiment

Genuine Moments winner revealed

GENUINE Moments competition organiser Forces Mutual has announced the winners of its photography competition for the armed forces community, including civilian contractors and the wider military family.

Seven winners, including one overall winner, have been selected from more than 100 entries, with prizes amounting to almost £4,000. Forces Mutual designed the Genuine Moments photography competition to revolutionise the images of the military – fewer

parades, prestigious functions and 'boots on tarmac' – and show more intimate insights into the lives of the people who put their lives on the line every day.

The overall winner, Royal Engineer Section Commander Nick Johns, was awarded the highest prize of £750 in photography vouchers. His image (above) captured fellow 22 Engineer Regiment 'Sapper' and street artist Adam Williams painting on to a wall in the Camp Taji barracks in Iraq, to commemorate The Queen's 90th birthday.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



LONDON

Filippo Minelli

The Beetles+Huxley gallery is showing the work of Filippo Minelli, who uses smoke bombs in his ongoing series 'Silence/Shapes' as an artistic device arising from his own political activism. Social and political issues have always stood at the heart of Minelli's oeuvre. <https://theprint-room.com>



BUCKINGHAMSHIRE



WEST SUSSEX

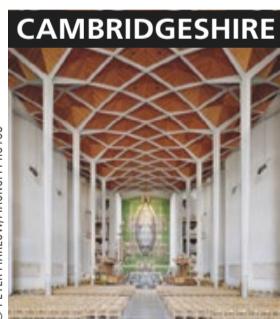
Creative Photoshop
The RPS is offering a one-day workshop looking at the genre of the art nude. The course is suitable for all wishing to learn about controlled lighting and working with a nude model to produce high-quality photographs. Book in advance.

25 February,
<http://bit.ly/2kizdhl>

Exhibiting workshop

You've spent years developing your portfolio and now comes the challenge of exhibiting and selling. This workshop from Light & Land aims to help aspiring professionals to secure full gallery representation and achieve commercial sales.

22-24 February,
www.lightandland.co.uk



Peter Marlow

Magnum photographer Peter Marlow, who died last year, produced a series of images that capture the interior splendour of all 42 cathedrals of the Church of England. See his work in one of the spaces featured in the series – Ely Cathedral in Cambridgeshire.

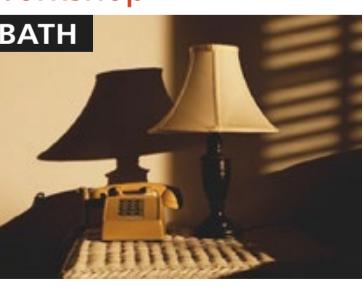
Until 5 April, www.elycathedral.org

Looking at the Details workshop

We often forget to stop, look and consider the smaller details that surround us. On Celine Marchbank's photography workshop she will encourage participants to do just that.

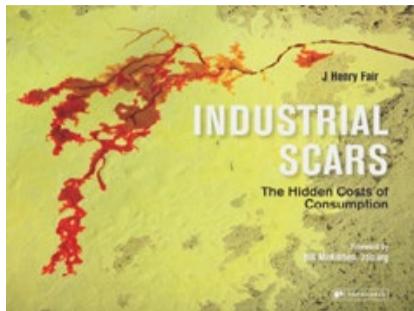
18 Feb, www.rps.org/events

BATH



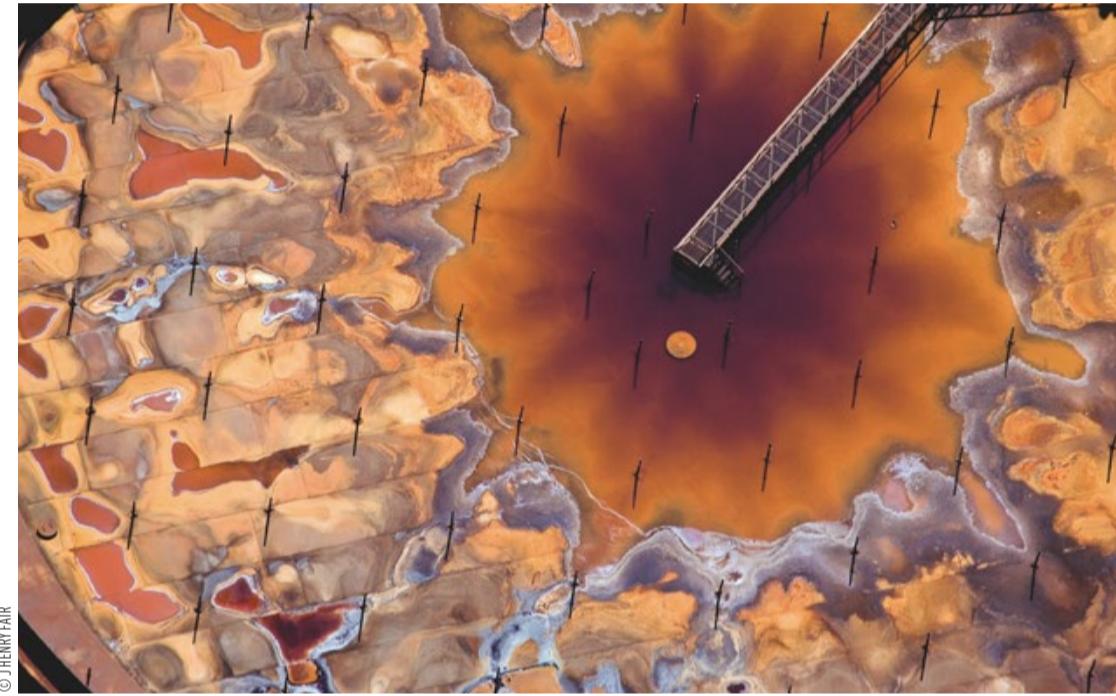
© CELINE MARCHBANK

Bookshelf



Industrial Scars

by J Henry Fair



In J Henry Fair's book we see the visual consequences of processes, such as oil extraction

There's something particularly striking about sights that at first appear beautiful only to later reveal the aching horror that lies beneath. This book by environmentalist and photographer J Henry Fair functions with that notion in mind. His mission statement is to make images that are both meaningful and beautiful. *Industrial Scars*, a collection of aerial images that are notable for their gorgeous textures and colours, is not only a book of devastating beauty, but is also a volume that has something utterly vital to communicate to its audience. What we find in Fair's images is the consequences of our pillaging of the earth's natural resources.

Like Sebastião Salgado and Edward Burtynsky, Fair is a photographer who deals in big themes. Whereas Salgado creates stark monochrome images, Fair instead takes the Burtynsky route by producing large images swimming in colour and form. Fair's previous book, *Day After Tomorrow*, dealt with similar ideas to this volume. In that book, Fair revealed what happens when unchecked consumerism runs roughshod. *Industrial Scars*, which was shot entirely in the USA, feels bigger in both scope and themes, and is all the more devastating for it. Here we see the

consequences of our insatiable hunger for energy, raw materials and farming.

Most of the sites illustrated in this book can only be seen from the air, either because of the remoteness of their location, or because they are hidden behind fences or landscaped barriers. With that in mind, a small plane quickly became Fair's vehicle of choice. He was flown above these sites by a series of pilots, many of whom are themselves dedicated to environmental causes.

A vital message

What's particularly good about this book is that Lewis Smith, a journalist who specialises in science and the environment, gives Fair's images ample context. Once the initial mesmerism wears off, Smith is there to push your face a little closer to the page and explain in clear and concise detail just what it is you're seeing.

If this all sounds a little heavy, then *Industrial Scars* is doing its job. It's not trying to preach to you, but it is trying to force you to face consequences. None of us walk away from this guilt free. In that sense, *Industrial Scars* is a great success. Not only is the book beautiful it also has something vital to say.

AP

Published by Papadakis, Price £30, 204 pages hardback ISBN 978-1-906506-61-2 ★★★★★

Also out now

The latest and best books from the world of photography. By Oliver Atwell



America Rewind

by Emmanuel Georges

Hatje Cantz, £40.70, 112 pages, hardback, ISBN 978-3-775742-37-5



AMERICA is a landscape that has always been most successfully explored by outsiders. German filmmaker Wim Wenders, for example, has always been particularly good at exploring how it is we define the American Dream, where it is, and exactly how much it's going to cost. This is another fine example. French photographer Emmanuel Georges, large format camera in tow, travelled around 12,000 miles, stopping along the way in areas such as Detroit, Montana and Arkansas. What he finds are a series of recurring scenes: derelict factories, abandoned houses, broken-down cars and empty walkways. What Georges finds is not the American Dream itself, but its ghost. *America Rewind* is a melancholic meditation and a volume of strange beauty. ★★★★★

Push the Sky Away

by Piotr Zbierski

Dewi Lewis, £35, 238 pages, hardback, ISBN 978-1-911306-07-8



PERHAPS the best photographers are those individuals who can show how much we all have in common. Our rituals, myths and customs may vary, but at the grass roots we are all so utterly human. This is Zbierski's first book, and it's a bold statement. His approach is unusual in that he's fascinated by the notion of chance encounters. His images seem to be taken on the fly as he travels throughout Eastern Europe and India. The images, as a whole, may at first appear disparate (and open to accusations of snapshot photography), but studied thoughtfully and with an open mind, we begin to witness a visual travelogue, one consisting of stark monochrome images that seem to peel away the veneer of reality and get to the heart of a strange dream. It's a tricky book to describe. It really is better to experience it. At the end of it all, you may just find it quite rewarding. ★★★★★

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- NPhoto Magazine, August 2016



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- NPhoto, 2016
- Practical Photo, 2016

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ND Grads.....£52.00
ND Filters from... £95.00
Big Stopper.....£132.00
Little Stopper....£132.00

Lens/Camera Adaptors

Camera Adaptors

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Canon EOS	Con/Yash	£24.95	Micro 4/3	Leica R	£29.95
Canon EOS	Leica R	£22.95	Micro 4/3	Leica M	£29.95
Canon EOS	Leica M	£24.95	Micro 4/3	Sony Alpha	£34.95
Canon EOS	Canon FD	£44.95	Micro 4/3	Pentax K	£29.95
Canon EOS-M	Canon EOS	£29.95	Micro 4/3	Canon FD	£29.95
Canon EOS-M	Leica M	£29.95	Micro 4/3	Con/Yash	£29.95
Canon EOS-M	Nikon	£29.95	Olympus 4/3	M42	£17.95
Canon EOS-M	Canon FD	£29.95	Olympus 4/3	Con/Yash	£22.95
Canon EOS-M	C Mount	£29.95	Olympus 4/3	Leica R	£22.95
Canon EOS-M	M39	£29.95	Olympus 4/3	Nikon	£22.95
Canon EOS-M	M42	£29.95	Olympus 4/3	Olympus OM	£22.95
Fuji X	M42	£24.95	Olympus 4/3	Pentax K	£22.95
Fuji X	Leica M	£29.95	Pentax	M42	£18.95
Fuji X	Nikon	£29.95	Pentax	Nikon	£44.95
Fuji X	Canon EOS	£29.95	Pentax	Sony Alpha	£44.95
Fuji X	Olympus OM	£29.95	Pentax	Canon FD	£44.95
Fuji X	Canon FD	£29.95	Sony Alpha	Minolta MD	£44.95
Fuji X	Con/Yash	£29.95	Sony Alpha	Nikon	£44.95
Nikon	M42	£24.95	Sony Alpha	Pentax K	£44.95
Nikon	Canon FD	£44.95	Sony Alpha	Canon FD	£44.95
Nikon	C Mount	£32.95	Sony Alpha	Con/Yash	£44.95
Nikon 1	M42	£24.95	Sony NEX	Canon EOS	£29.95
Nikon 1	M39	£22.95	Sony NEX	Nikon	£29.95
Nikon 1	Nikon	£29.95	Sony NEX	Sony Alpha	£34.95
Nikon 1	Canon EOS	£44.95	Sony NEX	Olympus OM	£29.95
Nikon 1	Pentax K	£29.95	Sony NEX	Pentax K	£29.95
Nikon 1	Leica M	£39.95	Sony NEX	Leica M	£29.95
Nikon 1	Leica R	£37.95	Sony NEX	Leica R	£29.95
Nikon 1	Con/Yash	£23.95	Sony NEX	Canon FD	£42.95
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Join the Club

Sevenoaks Camera Club

Kent

We highlight another club with a long, proud history, and members of all ages

When was the club founded?

It was founded in 1952. We were quite involved and successful among Kent clubs from the early days, and now have about 80 keen members, who come from the area and up to 15 miles around.

What does the club offer new members?

We offer a friendly environment – confirmed by many visiting speakers and judges as well as new members – in which to enjoy and improve their photography. We have opportunities to enter competitions and learn from visiting judges' assessment of the pictures. There are talks about photography that people can enjoy and there is always a club member who can help out another person in some way.

Describe a typical club meeting

Members arrive from about 20 minutes before the start, chatting and helping with the hall set-up. At 8pm the chairman opens by making club announcements. Meetings finish by 10pm but we have a refreshment break around 9pm which gives us more time to catch up with members, chat with visitors or look at any photos displayed.

Do you invite guest speakers?

Each season we have several outside speakers – whether amateurs talking about their areas of interest or professionals talking about their work. Recent speakers have included practising photographers, photojournalists and newspaper picture editors.

Do members compete in regional or national competitions?

The club takes part in as many competitions run by the Kent County Photographic Association (KCPA) as we

can. Some of our members enter external competitions individually, with varying degrees of success. We have internal contests too, but we try to keep the competitive spirit friendly and balanced with the supportive culture of the club.

Has the club ever won any big competitions?

We have done well in KCPA contests and represented the KCPA in the 2015 Photographic Alliance of Great Britain print competition, although we didn't win. Some members have done well in regional, national and international contests, including London's 'Open House' weekend photo contest. One member started entering his stereo photos in international stereo exhibitions and in 2016 won two best newcomer awards.

What about national photographic society distinctions?

Some of our members have earned Royal Photographic Society (RPS) distinctions. We currently have one Fellow of the RPS (FRPS) and a couple each with Associate (ARPS) and Licentiate (LRPS).

What are the most popular photographic genres among your members?

Landscapes and natural history are popular, but so are architecture, abstract, street photography, montage and still life. Each of our competitions includes an 'imagination' award – left to the judges' discretion – to try and encourage that. Some members respond admirably!

How old are your members?

We have people in their 30s up to senior citizens. We have had members in their teens and 20s, but they left the area to pursue their studies. But our more mature members do not automatically exhibit less creativity than their juniors!

What are the club's goals for the future?

We want to continue to offer a welcoming environment for people of all levels to share and improve their photography. We'd like to continue to have some success in contests, but we don't want it to be at the expense of our friendly culture. We want our club to be a pleasurable pastime, not a cut-throat clique.

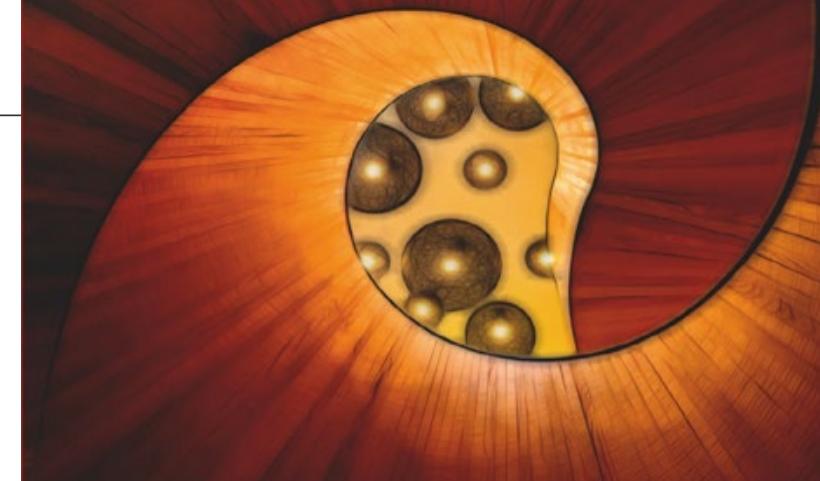
Club essentials

Meets Most Monday evenings between September and May (see website for details) at Mencap Hall, 71 Hitchen Hatch Lane, Sevenoaks, TN13 3AY. Meetings start at 8pm and finish by 10pm.

Membership £48 single for adults, or £77 for couples per season. Students pay only £20.

Contact info@sevenoakscameraclub.org.uk.

Website www.sevenoakscameraclub.org.uk.



'Wave Form (Citizen M Hotel Staircase)' by Peter Humphrey ARPS



'Blur Rouge' by Gyula Magyar



'Six' by Sue McMahon



'Cogs and Wheels' by Andy Barber



A group of Sevenoaks Camera Club members out on one of their shoots



'The True Story of Goldilocks and the Three Bears' by Ron Harding

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Viewpoint Mike Smith

Mike Smith looks at the different ways in which images can be interpreted, and comes to some interesting conclusions

In the 29 October 2016 issue of AP, Roger Hicks lightheartedly noted the classification of modern photos as either 'fine art' or 'other'. The image up for discussion 'Cold Reflections' isn't fine art, so it's the latter – in this case, reportage with elements of the 'art-esque'. Broken down, these relate to the interplay of shape and symmetry, including the reflections off the water; the high contrast and overtones of lightness-to-darkness; the contrast between the striking built lines and ripples; and the people as a subject.

Strangely, when I looked at the photo I saw none of those things (well, other than the people). What I saw was an immediate cognitive response to one of Henri Cartier-Bresson's classic images 'Place de L'Europe' – Google it if you need a reminder.

Can you see a similar message and story in 'Cold Reflections'? I was first drawn to the legs, noting the blur of the figures to the left, and so their movement. I then looked at their reflections, liking the way they were framed by the ripples, before turning the page upside down and confirming the cane and, intriguingly, the stooped character, clearly looking at the photographer. My immediate response to 'reading' the photo was 'Why on earth are they *still* walking down the stairs when they can see all the water?' Why, indeed. Where is the passage going? Why are they going there? Are they prepared to walk through the water? How deep is it? I wanted to know about them as individuals, their relationship that had drawn them together on that day and their shared journey. What happened next?

What I didn't see was the symmetry – actually I find it jarring because it's not symmetrical, looking slightly off-centre. I subconsciously clocked the contrast, but didn't see it and wasn't particularly concerned by the shapes. My mind was entirely drawn to the similarity of Cartier-Bresson's shot and, indeed, I think is better in the sense that it asks far more questions. In fact, in my *Viewpoint* that week I commented on John



The *Final Analysis* page under discussion, from the 29 October 2016 issue

Berger's notion of every photo having a 'quotation' – the *length* of that quotation providing insight before and after the photo was captured. And that's what I really like about 'Cold Reflections' – it provides a long quotation, whereas Cartier-Bresson's image is far more immediate.

And, instinctively, we know that we bring our own prejudices and preconceptions to the reading of any photo – our own personal and social history. Some photographers like to be deliberately enigmatic and allow their work to be viewed in this way, while others prefer to provide direction to the viewer and so avoid misconception. That may be through the title and, sometimes, an accompanying description. And so there are two sides to this coin – the next time you view a photo, think about how it may be interpreted or construed beyond how you see it. And, similarly, the next time you 'present' a piece of your own work... wonder at the possibilities.

Mike Smith is a London-based wedding and portrait photographer. Visit www.focali.co.uk

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 25 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week



Twitter



Simon Knight @knight_simon

Simon has photographed St Cwyfan's church from the bank of Cribinau, a small tidal island off the south west coast of the isle of Anglesey in Wales. The ghostly waves give the image a truly haunting feel.

Join the conversation @AP_Magazine



Greg Sheard Photography

Gary took this image at a Halloween dog parade in Liverpool last year. Despite being a few months old, it really couldn't be more opportune. The wig is a particularly nice touch.



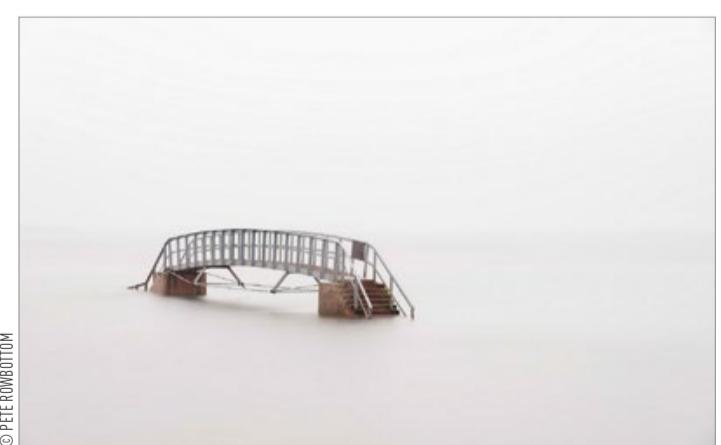
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Pete Rowbottom

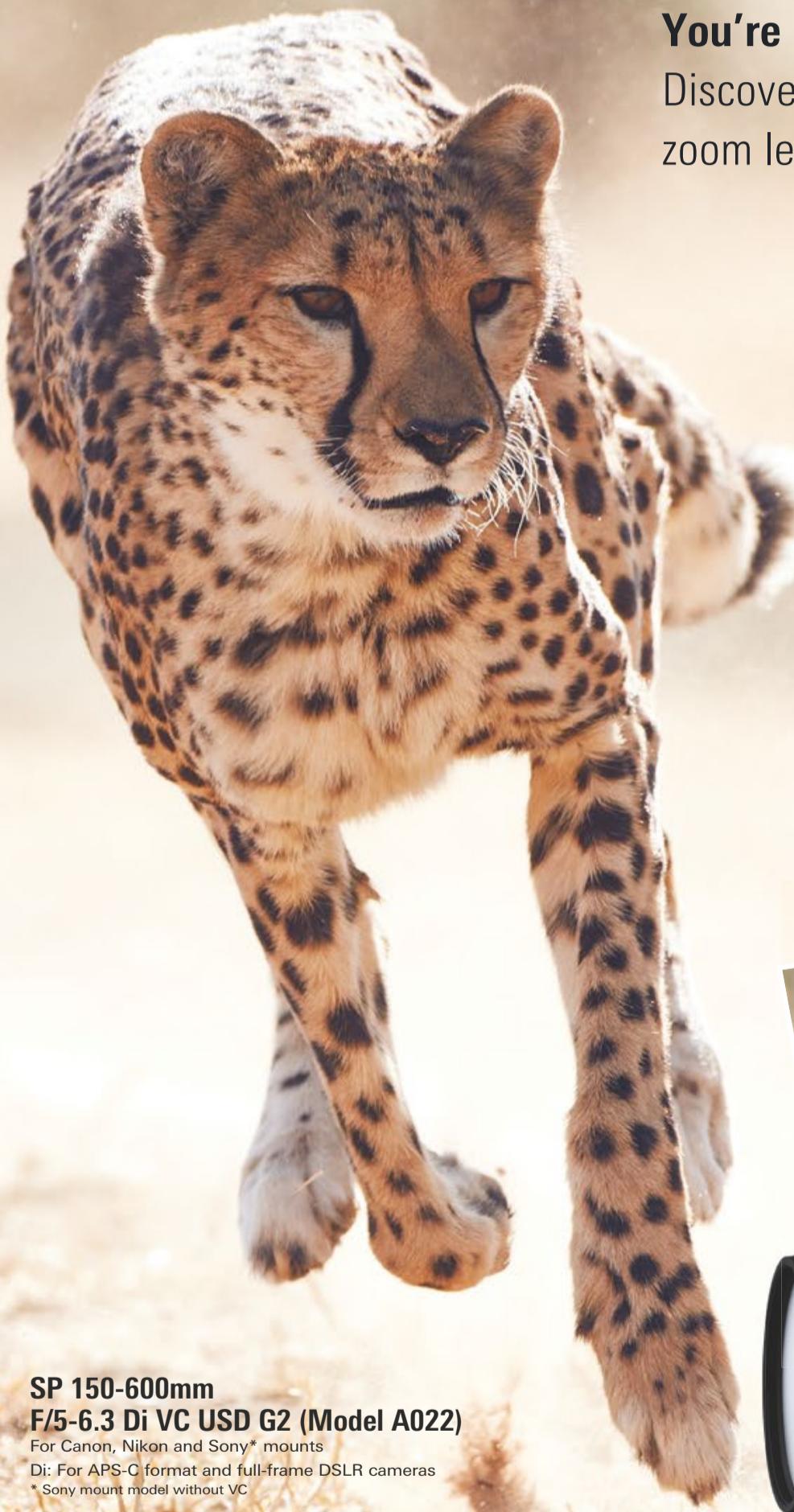
In this image titled 'Nowhere', Pete captured the minimalist shot he had waited so long to achieve. Despite the risk of having to clone out raindrops due to the torrential downpour, Pete fixed on his 10-stop filter and walked away with this image.

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Technique CORRECTING DISTORTIONS



AFTER

Converging verticals and other distortions can be corrected with a few clicks in post-production

**Rob Cherry**

Growing up around the fantastic coastline of Dorset, Rob Cherry's photographic interest began with a love for his unique natural surroundings. Rob has a passion for black & white photography, which has deepened since discovering the imagery of artists such as Michael Kenna and Michael Levin. Visit www.robcherryphotography.com.

Straight talking

Many lenses suffer from optical distortion, and those that don't can be compromised by poor technique. **Rob Cherry** helps you to keep things straight, and find your lens's 'sweet spot' for sharper results

Image distortion can be roughly divided into two types: optical and perspective. While the first describes unwanted effects created by the design or build of the lens, the second is caused by the photographer, and usually occurs due to the perspective from which the image is taken. Not all distortions are unwanted – those created by a fisheye lens, for example, can be rather attractive.

Most common photographic lenses are rectilinear, which means that straight lines in a scene are reproduced in the image as straight lines, similar to how we view things with our eyes. When light rays are refracted, even with a rectilinear lens, distortion occurs when the light passes through the elements of the lens. Some rectilinear lenses

exhibit barrel distortion, pincushion distortion or moustache distortion. Curvilinear lenses such as fisheye lenses curve straight lines in an image.

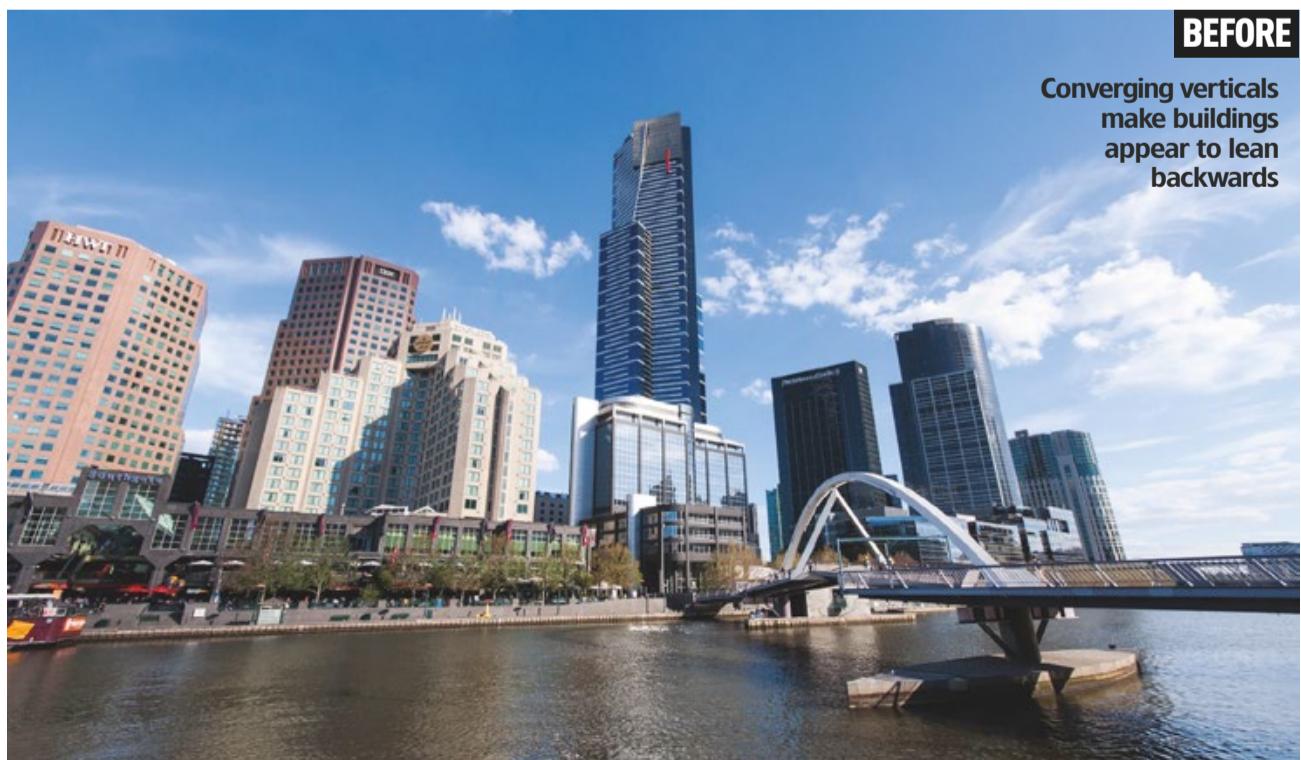
Optical distortion

Optical distortion is something that affects most lenses to some extent. The effect is more pronounced in certain models and can be used in some situations to provide impact or to give your subject a creative edge. This type of distortion is caused by the design of the lens and will bend straight lines in your image so that they appear to be curved.

There are three main types of optical distortion: barrel, pincushion and moustache (wavy/complex).

**BEFORE**

Converging verticals make buildings appear to lean backwards



FIXING BARREL DISTORTION



1 Open Raw file

First, I open my raw file using Photoshop, which is set to open automatically in Adobe Camera Raw. I can see right away that this shot is displaying barrel distortion, as the lines on the ceiling are bending inwards at the ends. I'll go ahead and make some basic adjustments before looking at the distortion.

2 Enable Overlay grid

Next in Adobe Camera Raw I click on the Lens Corrections panel and then on the Profile tab. My first job is to enable the Overlay grid, as this is going to ensure that I can check for straightness.



3 Select lens profile

From the Profile tab I click to enable the correct Lens Profile for my lens. You can often see a dramatic improvement immediately, and while you may lose some of the image at the edges it rarely affects the picture.



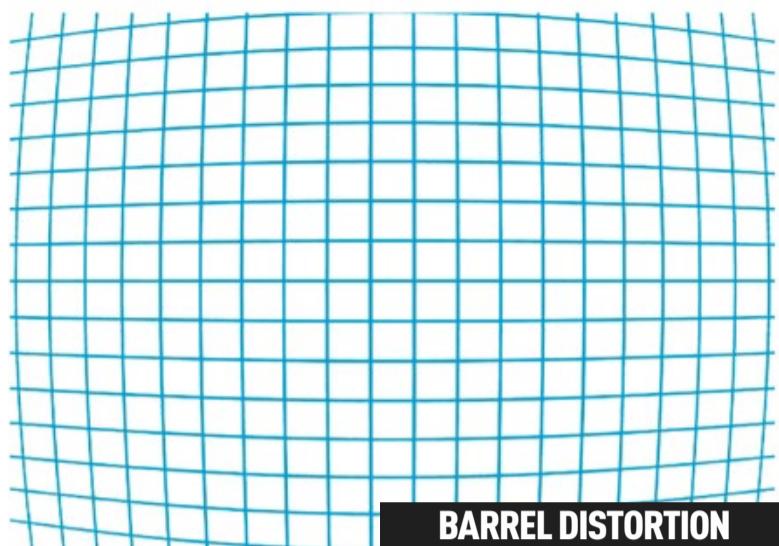
4 Use Manual tab

By moving to the Manual tab I can make further adjustments using the Distortion slider if required. However, I don't really need to do this on this occasion as applying the correct Lens Profile has done the job.



5 Final adjustments

Once I'm happy with the removal of the barrel distortion, I open my image in Photoshop and make some final adjustments with curves, noise removal and sharpening. Then I save my image as an 8-bit TIFF.



Barrel distortion

BARREL distortion is an effect caused by the design or build of a lens, and causes straight lines in your image to curve inwards. You may find it present when using wideangle lenses, fisheye lenses and zoom lenses with short focal lengths, as the field of view is wider than the camera's sensor, so it needs to be squashed in to fit. This type of distortion is more visible in images with lots of straight lines, where you'll notice the lines in the image appear barrel shaped (see above). The amount of distortion you encounter is often influenced by the camera position in relation to the subject.

You can purchase lenses that have special elements to compensate for distortion, such as the Canon TS-E 24mm f/3.5L II or Nikon 14-24mm f/2.8G, but these can be big, weighty and expensive.

Some lenses, such as fisheye lenses, take advantage of barrel distortion by creating a picture that is purposely curved. This can be a great effect when used correctly with the right type of subject. If you shoot in JPEG you may find that your camera automatically corrects or reduces the effect, even the preview on the LCD may be corrected. This is more common on compact or smaller camera systems.

How to fix barrel distortion

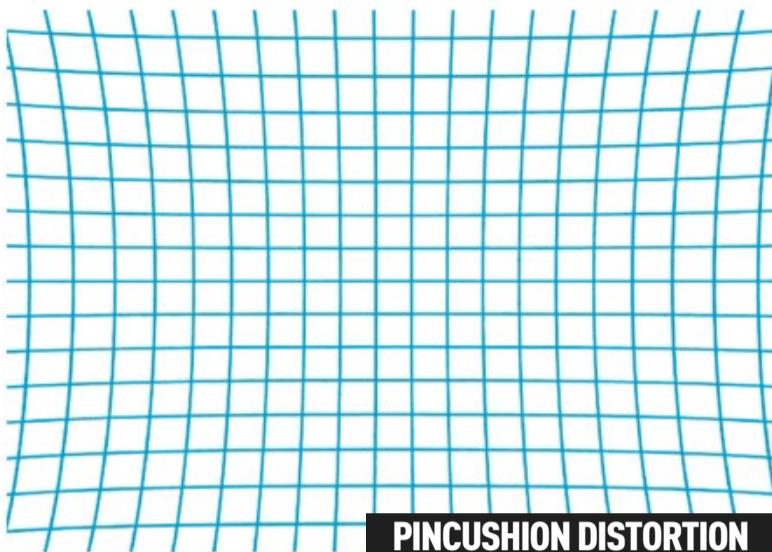
Fixing barrel distortion is quite straightforward. Post-processing software such as Lightroom, Photoshop, Adobe Camera Raw, PTLens or DxO can fix unwanted effects, so long as the lens has a supporting profile in the database. For older or rarer lenses, you can often find a profile on the internet.

I use the Lens Corrections tool in Lightroom/Photoshop on all of my images, and it's usually all that's required. Just select the correct lens profile and enable it. You can also use the distortion slider to make manual adjustments via this panel. For more complex images, I use this as a starting point before applying more advanced methods like the Warp tool.

When shooting, keep any straight lines in the image as close to the centre of the lens as possible. There will be less distortion toward the middle than at the edge.

You will need to take several pictures of the same subject, using different zoom lengths where possible. You might experience less distortion at one focal length compared to another. Decide if the barrel distortion actually enhances the image. Sometimes the effect can be used to create impact or give your shot a fresh look.

DxO ProOptics, DxO ViewPoint and PTLens are all great software options for fixing lens distortion.



PINCUSHION DISTORTION

Pincushion distortion

PINCUSHION distortion causes straight lines in your image to curve outwards from the middle (see above). It is the opposite effect to barrel distortion, and can often be seen in images captured with long or telephoto lenses. Pincushion distortion occurs when the lens' field of view is narrower than the camera's sensor, so it has to be stretched to fit. It is exacerbated by the fact that magnification increases as you get further from the centre.

Another way to look at pincushion distortion is to get a piece of grid paper, push it gently in the centre with your finger and then observe how the straight lines begin to curve inward towards the centre.

Pincushion distortion can often be seen at the long end of telephoto lenses or zooms. Again, some of the more expensive telephoto lenses have built-in elements to reduce these unwanted effects, but you pay for the privilege.

If it really is an issue you can try using a prime or tilt-shift lens to reduce the effect, but before you splash out on extra equipment ask yourself if the distortion really is that noticeable. In some cases it might even enhance the image.

How to fix pincushion distortion

Similar to barrel distortion, pincushion distortion can be removed or reduced using the Lens Corrections panel in Lightroom or Photoshop, with the correct lens profile selected.

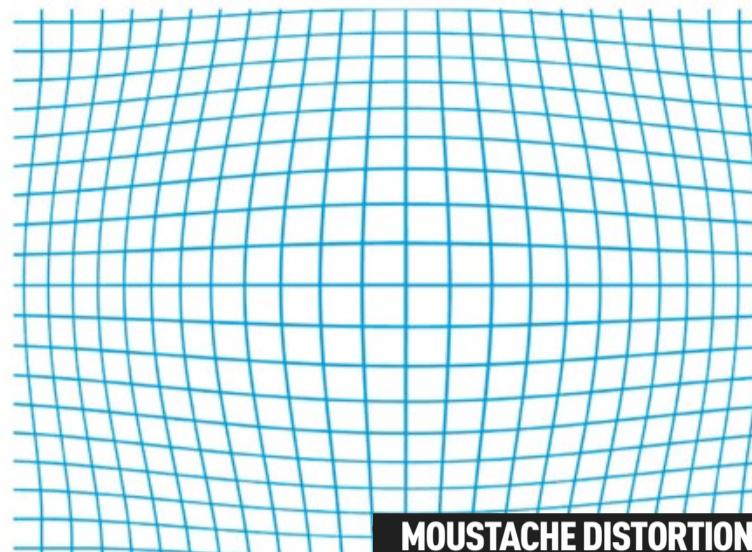
Try to avoid shooting at the maximum magnification of the zoom lens to reduce distortion. Move closer to the subject or leave room around the edges of the frame for cropping.

Try another location and see if a different perspective of the object reduces the distortion. Change the perspective and avoid shooting the subject straight-on.

As mentioned earlier, PTLens, DxO ProOptics and DxO ViewPoint are class-leading programs for distortion removal. PTLens can be integrated with Photoshop or Lightroom and has an extensive list of lens profiles. DxO is a pioneer in this field and the adjustments are handled automatically when opening a raw file, which saves a lot of time.

Decide if the distortion is enhancing the image. In some cases, you might in fact lose too much of the image by removing the distortion.

'Pincushion distortion can be seen at the long end of telephoto lenses'



MOUSTACHE DISTORTION

Moustache distortion (complex/wavy)

MOUSTACHE distortion is a mixture of both barrel and pincushion distortion, and is more complex. The centre of the image bulges out, in the same way as barrel distortion, but towards the edges of the frame the distortion changes to pincushion distortion (see above). This type of distortion somewhat resembles a handlebar moustache, hence its name. It is also sometimes referred to as complex or wavy distortion.

Moustache distortion is commonly seen on wideangle lenses, the wide end of zoom lenses and many older lenses. It makes straight lines appear wavy and can be difficult to deal with.

How to fix moustache distortion

As with other types of distortion, you can use the Lens Corrections panel in Lightroom or Photoshop to remove or reduce moustache distortion by enabling the correct lens profile. Be careful with moustache distortion though, as sometimes trying to fix it using software can introduce barrel or pincushion distortion to the image.

How to check your lens for distortion

When checking your lens for distortion, you need to use a tripod and take pictures of objects with parallel vertical or horizontal lines. There are plenty of square things you can use, such as brick walls, big windows or doors. You want the object to be at your level, though, because angling the camera up or down will create its own distortion.

You need the camera lined up near the centre of the object. Try taking shots at different apertures, and if you're using a zoom lens experiment with different focal lengths. Next, view the whole picture on screen. Are the lines straight or do they bow in (pincushion) or bow out (barrel)? Compare different lenses at the same aperture. Keep a record of your results.

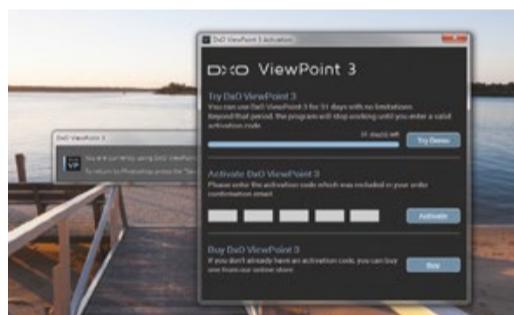


FIXING PERSPECTIVE DISTORTION



1 Open the raw file

I open my raw file using Photoshop, which is set to open automatically in Adobe Camera Raw. I've used a wideangle lens for this shot and can see lots of perspective distortion towards the outer areas of the frame.

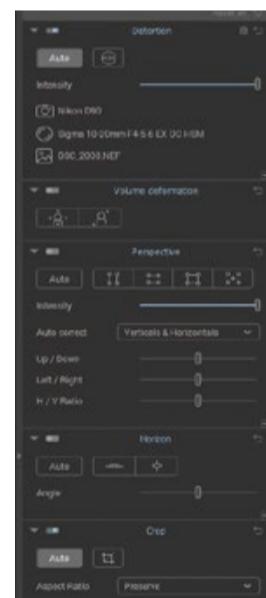


2 Use DxO plug-in

Next, in ACR I make some basic adjustments to the file and open it for editing in Photoshop. I am going to use the DxO ViewPoint plug-in to fix the perspective distortion. I'm using the demo version, which you can access from the Filter tab once downloaded.

3 Optical distortion

First, I remove optical distortion by clicking on the Auto button under Distortion. This does a great job, so there's no need to do it manually. ViewPoint has automatically selected the correct lens profile and applied the fix.



4 Fix the perspective

Next, I move to the Perspective panel where I click Auto. I can see right away that this has fixed the perspective within the image. There are further options, but this has done a great job. I've also enabled the grid overlay to check for straightness.



5 Compare the results

I enable the side-by-side comparison from within ViewPoint so that I can see the image before and after the fixes have been applied. Finally, I select the Auto crop option and make any final adjustments required using Photoshop.



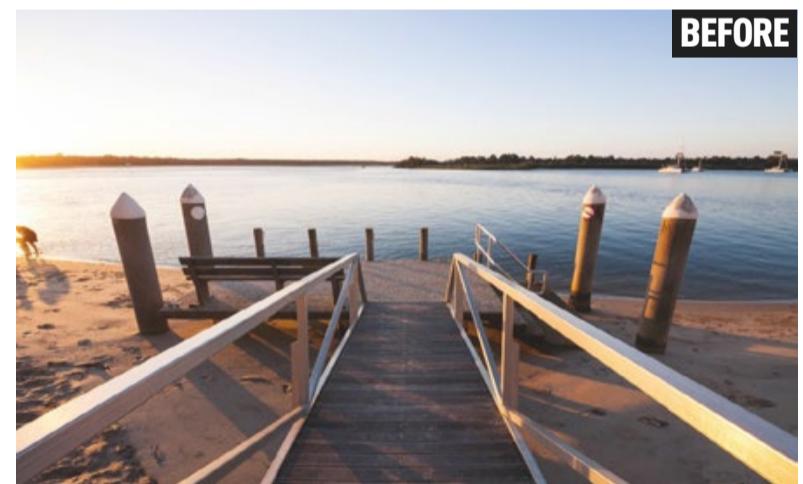
Perspective distortion

PERSPECTIVE distortion is the direct result of camera placement in relation to the subject. Perspective works the same for the human eye as it does with your camera, with objects closer to you always appearing larger than those further away.

Unlike optical distortion, perspective distortion has nothing to do with the design of the lens optics and is not a lens error. It is a normal occurrence and something you can easily see with your own eyes. If you take a small object and bring it very close to your eyes, it will appear large relative to the background. The same thing can happen when photographing any subject, including people.

If you position a wideangle lens close to a person's face, it will make their nose appear significantly larger than it is in real life, while at the same time shrinking background objects. This is why longer telephoto lenses are often used for portraiture as they help to avoid this kind of distortion, and provide a more flattering result. Sometimes you can use perspective distortion creatively, such as using a wideangle lens to create stunning portraits by changing your perspective or camera angle.

Perspective distortion is very common across architectural, street and travel photography (see advice on converging verticals, right). It's most often seen when tall buildings fall or lean within an image. If you stand in a street lined with buildings and look straight down the middle towards the horizon, it will appear to converge. Photographic lenses emphasise this effect.



Using a wideangle lens for this shot of a wooden jetty has caused the pillars to lean outwards

BEFORE



Tweaking the picture in DxO Viewpoint has led to a much straighter and more satisfying result

AFTER

DxO OpticsPro and DxO ViewPoint

The Module Library in DxO OpticsPro includes detailed information about your specific camera and lenses, and uses this to eliminate distortion, vignetting and chromatic aberrations. The Lens Softness tool automatically optimises the sharpness of your images over the entire field.

The most important corrections are immediately accessible, and you can activate or deactivate them with a single click to see their impact. DxO OpticsPro provides advanced control over every image processing parameter imaginable. A 30-day trial is currently available, so give it a try!

DxO ViewPoint fixes skewed perspectives and restores subjects at the edges of the frame to their natural shape. With DxO's Optics Module database – it can correct any type of distortion, including barrel, pincushion and even fisheye effects. It's also available as a plug-in for Lightroom or Photoshop. Again, you can try it on a trial. Visit dxo.com.



Tilt-shift lenses are popular with architectural photographers

Top 5 tips

1 Spend time learning different techniques to remove or reduce distortion using software. Find what works best for you and your lenses.

2 Try shooting from another position or change perspective – it can help to eliminate different types of distortion.

3 Do you need to remove the distortion? Sometimes your image can benefit from a creative edge by taking advantage of it.

4 Take as many shots as possible using different magnification lengths if you're using a zoom lens. You will see different levels of distortion at different lengths.

5 Try a new lens. If you're an architecture photographer, you might want to consider a tilt-and-shift lens. These lenses are a big investment, but they are the best option for architectural photography.



BEFORE



AFTER

Converging verticals

If you've ever shot a tall building from up close with a wideangle lens you'll have come across the issue of converging verticals, where the vertical elements of the building appear to converge inwards. This can make a building appear to lean backwards. The effect can look great if it's intentional, as it can give your subject an imposing air, but in most cases you'll want to reduce or completely remove the effect.

When you take a picture of a tall building, you usually have to tilt the camera upwards to include more of the building in the shot. It's this tilting of the camera that causes converging verticals. Trying to keep the camera sensor parallel to the building can minimise the effect, but it can be challenging to fit all of the building in the frame unless you are using a wideangle lens, which in itself can introduce an even greater convergence effect.

There are many ways to minimise or fix converging verticals.

Change your lens

If you're serious about shooting architecture, you can avoid converging verticals by using a tilt-and-shift lens like the Canon TS-E 24mm f/3.5. Using one of these lenses allows you to keep the camera back parallel to the subject while the lens is moved to achieve the desired positioning of the subject. All points in the subject remain at the same distance from the camera and the subject shape is preserved. These lenses are big, heavy and generally expensive.

Using a lens with a longer focal length can also help to reduce the effect, but there is a trade off as you will not be able to fit as much in the frame. As the lens focal length decreases, the amount of lens distortion increases.

In the first image the pillars appear to converge inwards, but this has been remedied in post-production

Get level

To avoid image-alignment issues and reduce convergence, ensure your camera is level by using the in-built electronic level or a spirit level attached to the hotshoe.

Adjust horizontal and vertical lines with the alignment of the frame edges. If you're using a zoom lens, zoom in and check consistency. Use a tripod where possible.

Step back

Moving further away from the building and zooming in is another option, as the effects of converging verticals are reduced over distance. While this is not always possible when shooting a tall building, moving back just a short distance can remove a large amount of distortion. Raising your camera height and shooting from a higher viewpoint can also help.

Digital corrections

Converging verticals and other distortions can be corrected with a few clicks in post-production.

Lightroom has some great tools to ease the problem, namely the Lens Corrections and Transform panels. The Lens Corrections panel gives you the opportunity to apply the correct lens profile to help remove any vignetting and lens distortion. The Transform panel does a great job of automatically reducing distortion, with several options to try such as Auto, Level, Vertical, Full and Guided. There are manual options if you want to make more adjustments. Lightroom simplifies the process and does a great job.

Another way to fix distortion is to use Photoshop and the Adobe Camera Raw tool. ACR has four Upright modes in the Transform panel – Auto, Level, Vertical, Level, Full and a Guided mode – which you can use to automatically fix perspective. After applying an Upright mode, you can adjust the image by manually modifying the slider-based Transform settings. Remember to apply the lens profile first. You can also fix converging verticals manually by using the Free Transform tool and dragging the top edges of the image out, although it can be harder to achieve the desired results. Photoshop has an Adaptive Wide Angle Filter, which is more advanced.

DxO OpticsPro is another popular choice for fixing lens distortion. It automatically corrects lens distortion, colour fringing and vignetting.

FIX CONVERGING VERTICALS IN LIGHTROOM



1 Open the JPEG file

Using Lightroom, I am going to fix the verticals in my photograph of the State Library of Victoria in Melbourne, Australia. I am editing a JPEG file here instead of a raw file, so I don't want to enable any Lens Corrections. If editing raw, ensure this feature is enabled and the correct profile is selected.



2 Try the Transform panel

Next, I use the Transform panel and the Upright tool to see which option is going to work best. The Auto option doesn't quite get the columns on the building as straight as I would like.



3 Try the Vertical option

The Vertical option does a great job, and gets closest to completely fixing the convergence on the building. You can also select the Constrain Crop option, but I like to manually decide on my crop with the finished image.



4 Try the Guided option

The Guided option is my most frequently used for correcting verticals. It works by drawing lines along the verticals you want to fix. Here I have added two lines, one on each of the outsides of the columns. You can really zoom in using the Loupe tool to check for precision.



5 Add some guide lines

You can add up to four guide lines when using the Guided option, and here I've added two for the verticals and two for the horizontals. It's a great way to take a bit more control over the image. Overall, it's done a great job of fixing the distortion. All that's left to do is to crop the shot.

FIX CONVERGING VERTICALS IN PHOTOSHOP/ACR

1 Open the file in Photoshop

First I open my raw file (see page 15 for the original shot, displaying significant distortions!) using Photoshop, which is set to automatically open in ACR. I then go to the Lens Corrections panel and on the Profile tab I ensure that Enable is ticked and the correct profile has been automatically selected. I also remove some vignetting here and remove any chromatic aberration via the Colour tab.



2 Click on the Manual tab

Next, I set about straightening things up by clicking on the Manual tab within the Lens Corrections panel. Here we can see the Upright tool with Auto, Level, Vertical and Full options. At this point make sure that you turn on the Overlay grid.



3 Try the Full option

First I try the Full option, and although it has straightened the middle of the image it hasn't really done a good enough job.



4 Attempt a Vertical fix

The Vertical fix option also doesn't completely solve the problem, as the edges of the image are still too distorted for my liking.



5 Settle for Auto

Finally, I settle on the Auto option as this makes the best adjustment in my view. I also manually adjust the vertical slider to improve the verticals at the edge of the frame.



6 Crop the image

Once I have finished my adjustments, all that's left to do is to crop the shot. I'm going to lose some of the image due to removing the distortion, but thankfully the picture can take this kind of crop.

Finding the sweet spot on your lens

For every lens there is one aperture that delivers the maximum resolution of the in-focus area. Sometimes the best way to find this 'sweet spot' is to look it up on the internet, as it can usually be found. However, if you want to check it for yourself follow these steps.

1 Put your camera on a tripod and place a sheet of newspaper in front of it at a distance that allows you to see the whole newspaper in the frame.

2 Focus on the newspaper, and take a photo at every aperture the lens allows.

3 Import the images to your computer and view each of them at 100%.

4 The image with the most legible text will be the one shot with the lens's sweet spot.

As a rule of thumb, this sweet spot is normally 2 or 3-stops down from the maximum aperture. For example, for a lens that has a maximum aperture of f/1.4, the sweet spot normally falls between f/2.8 and f/4. For a lens that has a maximum aperture of f/4, it's between f/8 and f/11. Give it a try.



A lens with a maximum aperture of f/1.4 has a sweet spot between f/2.8 and f/4

Top 5 tips

1 Remember to think about your final crop when shooting buildings up close. Leave some extra room around the edge of the image.

2 Spend some time practising what works best for you when using photo-editing software.

3 Moving further away and zooming in or raising your viewpoint will reduce distortion.

4 Try a lens with a longer focal length or a tilt-and-shift lens if your budget allows.

5 Consider if you want to remove distortion at all, as this can add a dramatic look to your shot.

World of images

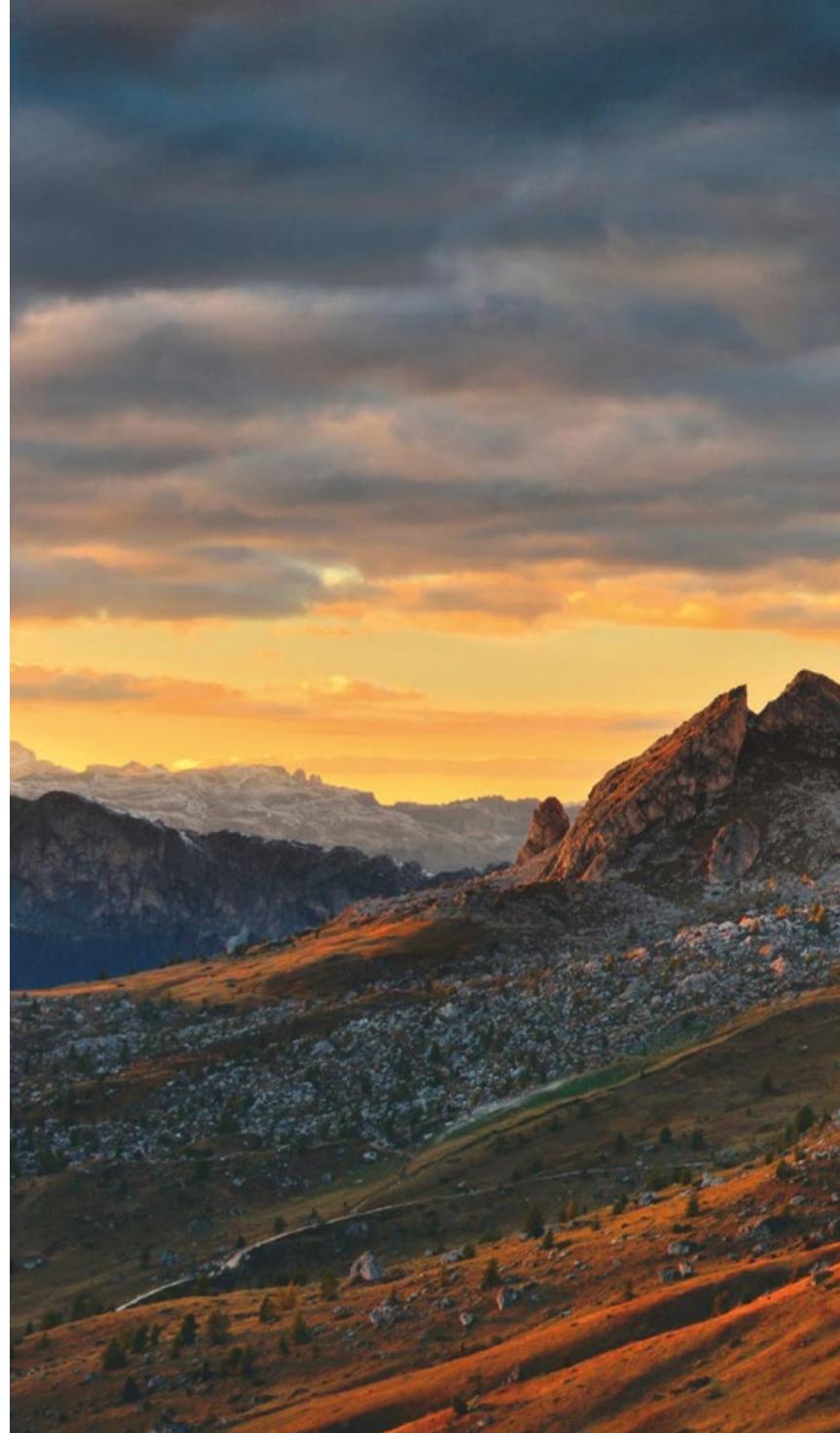
Here are the winners of our recent travel photography competition in conjunction with *Lonely Planet Traveller* magazine

Back in autumn, AP and *Lonely Planet Traveller* magazine joined forces in the Inspired Travel Photographer 2016 competition. Photographers were invited to enter a wide variety of images, based on the themes of people,

places and nature. We received an unprecedented number of entrants, which is hardly surprising; the grand prize is a seven-night holiday for two to The Gambia, while each of the three category winners wins a Fujifilm X-T10. We're now pleased to announce the winning images.



FUJIFILM
X-T10



Each of the three category winners receives a Fujifilm X-T10

Wildlife category winner
Prashant Meswani

 The wildlife category prize goes to Prashant Meswani for his spectacular image of a short-eared owl, taken in Heartwood Forest near St Albans in November 2015. 'It's always great to win competitions and get the recognition, not just from my peers, but also from the experts in the field,' says Prashant. 'The weather on the day wasn't the greatest, with variable cloud cover, therefore getting consistent and favourable lighting while keeping the ISO at 1600 or less was not going to be easy. The owl was hunting at a distance, so I was concerned about too much loss of detail. As for finding it, I could only go on clues based on past behaviour to help me, and also on goodwill from fellow photographers in the area who pass on information of any sightings. The image was taken handheld from the edge of the field where the owl was hunting.' Prashant very nearly deleted the image. 'I had to ask myself, do blurred wings work? Are there too many distractions? Will people believe me when I say the colour in the background is genuine? I'm glad I didn't trash it!' **Canon EOS 7D Mark II, 100-400mm lens, 1/1000 sec at f/6, ISO 1600**





Overall winner and Places category winner

Ollie Batson

 The trip for two to The Gambia goes to Ollie Batson for his splendid image of the Italian Dolomites. 'I'm thrilled!', he says. 'I had been looking on Google Maps for potential sunset locations that morning; it was our final night in Cortina D'Ampezzo before heading west. When I saw the Passo Giau and the impressive mountains that tower over its flanks, I watched the sky for the rest of the day hoping for a good sunset. I set up with an hour to spare and watched as the sun began to settle towards the horizon. The final minutes

before sunset were tense. The sun's rays crept out from behind a distant mountain and began to creep their way up the rock-strewn banks of the valley. As I stood, cable in hand, the sun dived toward the horizon threatening to extinguish itself before reaching the top of the peaks. The sun made its final descent beneath the horizon moments before illuminating the faces of the Averau mountain group and I ended up with one of my best shots from the trip.'

Nikon D7100, 35mm lens, 1/8sec at f/9, ISO 100, Circular Polariser and soft edge ND Grad

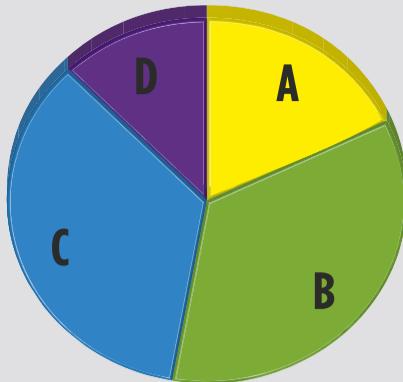
People category winner

Sujin Lee

 This category prize goes to Sujin Lee. 'This was the first time I had entered a photography competition, so I was thrilled to hear the news,' explains Sujin. 'This photograph was taken in Varanasi, India. We were there for four days, and on the last day our driver Varinder invited us to his village to meet his family. The man in the photograph is his father. Stories are written in the drooping lines and the wrinkles he had earned so gracefully. With sunken eyes, he observed us resolutely as I stepped forward to take his portrait.'

Canon EOS 6D, 24-70mm lens, 1/1250sec at f/2.8, ISO 640





In AP 28 January we asked...

Have you ever used a handheld light source for your pictures?

You answered...

A Yes, I love the Ice Light	18%
B No, I get away with flash, on or off camera	35%
C No, I try to rely on wide apertures and high ISOs	35%
D Winter nights are too dark and cold – my camera goes to bed at night	12%

What you said

'I try to rely on fast lenses and high ISO.'

'I have painted with light with handheld flash on a number of occasions. And I've painted with tungsten floods in the studio for product and commercial photography, rather more so. It seems to me these light sticks have a far more limited use. And become the subject themselves rather than a useful illuminant.'

'Not that I can recall, though I ought to give it a go.'

'I'm making up my own answer, which is "yes, I've given it a try and would do it again if the results I was looking for required it". For the record, the handheld light source I was using was by Manfrotto.'

'I have used many handheld light sources for light painting – but not the single proprietary brand mentioned in the only positive answer option.'

Join the debate on the AP forum

This week we ask

On average, how much do you read of each issue of AP?

Vote online www.amateurphotographer.co.uk

Top 5 lens reviews

What's trending on the AP website

Amateur Photographer

Sigma 150-600mm f/5-6.3 DG OS HSM S Field Test

The new Sigma 150-600mm f/5-6.3 DG OS HSM S has caused quite a stir among wildlife and sports photographers of late, but is it as good as its huge focal length suggests? Michael Topham subjects it to the demands of a car rally to find out



- 1 Sigma 150-600mm f/5.6-6.3 DG OS HSM S field test
- 2 Sigma 105mm f/2.8 EX DG OS HSM Macro review
- 3 Fujifilm XF 18-135mm f/3.5-5.6R LM OIS WR review
- 4 Fujifilm XF 35mm f/2 R WR review
- 5 Tamron SP 150-600mm f/5-6.3 VC USD review

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LETTER OF THE WEEK

Photography tips for the disabled

Having been a reader and follower of AP for many years I felt I should write to you with a possible suggestion. I am a disabled person, and considered quite old with restricted movement, but I do not believe I have ever seen an article with ideas of how a disabled person can improve their photography.

I have read various articles containing the words 'climb the pathway to view' and 'kneel to obtain' etc, but I cannot stand and bend. If I found myself on the floor or ground it would take two very strong men to put me back in my wheelchair.

Furthermore, it is annoying when, from my low position, an unthinking person will stand in my area of view and I

therefore lose the chance of taking a good picture.

There are many like me who try to follow their hobby, only to be frustrated by the aforementioned problems. Your comments would be greatly appreciated.

Thanks for a great magazine that I always find of interest.

Derek A Gowers, Berkshire

This is a very good idea, Derek, and we will think about the best ways of implementing it. In the meantime, the Disabled Photographers' Society at www.the-dps.co.uk is a great source of information and advice – Geoff Harris, deputy editor

LETTER OF THE WEEK WIN A SAMSUNG EVO PLUS MICROSD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



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Loss of innocence

It's not clear to which legislation David Richards refers (AP 21 January) but I've been assured by several authoritative sources that in this country there is no legislation that prevents conventional photography of people (including children) in public places. If there were, where would that leave the operators of countless CCTV cameras? I'm also advised that there is no general right to privacy in a public place.

Whatever the legal environment, common sense suggests caution using a camera in places where children gather. At public events, if children have been prominent in a picture and if I can identify a responsible adult, I've sometimes asked if they object and I've never had a problem.

Unlike Mr Richards, I've not noticed any shortage of images of youngsters in printed media or social media. **Chris Poole, via email**

You raise some good points here. I sense some of the 'photographer = paedophile' hysteria of a few years ago is dying down and the fact that you are getting parental permission would bear this out. As you say, it's a very sensitive area, so tact and sensitivity are needed. Any reader with questions about the legality of what they are trying to photograph should always contact a legal professional, as AP can only give general advice – Geoff Harris, deputy editor

Children and innocence

I read David Richards' letter about photographing children with empathy. Photographing children – especially at play – has been a joy for me over the years. Indeed, as part of a reminiscence project with elderly people suffering from dementia, I frequently used images of children at school and at play from social history books, to recover vivid, and

mostly happy, memories for people who struggle to live in the present. I imagine that many of these fascinating candid portraits are not captured today.

David's letter was very poignant, but I fear that there can be no relaxation in the interpretation of the laws whilst more and more cases of child abuse come to light. **Sue Baker, Hampshire**

It does seem we have gone too far. In other parts of the world photographing children on the street is not such an issue. We need to find a better balance between child protection and people innocently enjoying their hobby – Geoff Harris, deputy editor

Printing solution

About 18 months ago I purchased an Epson XP-950 printer at the same time as a Mac laptop. I experienced the same problems as John

Farebrother (*TechSupport*, AP 28 January). I was also using Adobe Elements. I tried all the set up's, calibrations and screen setup as described in the article, to no avail. In desperation I telephoned Epson's technical department. They finally told me that there was compatibility problem with using Adobe and Epson printers, which they had tried to fix but had been unable to, saying the problem lay with Adobe. They emailed me the software for their Epson Easyprint. The improvement was excellent and solved all my printing concerns, with prints matching my screen images perfectly. Stick to using the Easyprint, John, you can do all your usual editing in Adobe prior to this.

Gerald Peppiatt, Essex

Film to digital success

I'm a professional nautical photojournalist, and have always shot film via my Nikon F5s. However, a colleague who uses Nikon DSLRs, upgraded and gave me one of his D4s cameras. Another colleague set me up on my computer with Photoshop Elements 15, and my local camera shop is very helpful.

Though I am 70, the transition was not as hard as I thought – the camera is heavy like my film cameras and able



Prints on Gerald Peppiatt's Epson printer are now excellent

to take a lot of punishment. Once mastered, the controls are easy to use and I can still use all my Nikon lenses.

I have retained single frame shooting, as composition plays an important part in my photography, and try to use the image as taken. I have recently done a lengthy feature on working alongside the Maritime Coastguard Agencies Search and Rescue Helicopters in Lydd, Kent, and the use of digital made my work a lot easier, especially as we were with them 24 hours.

Incidentally, in the 60s I worked for Kodak where I learnt that photography is all about 'the eye' – that has not changed – even if the gear has.

John Periam, Bognor Regis, West Sussex

It's absolutely true that no matter how good cameras get, there's no technological substitute for the photographer's eye.

Digital certainly makes life easier with its instant feedback, but that's of little help without the ability to see, and take a great picture – Andy Westlake, technical editor

Winter jacket for photographers

I have a tip for readers looking for affordable winter jackets (AP, 14 January).

Recently I moved from Denmark to Germany, and realised that I need a new winter jacket. Being an amateur photographer, I appreciate clothing that can hold photographic paraphernalia, and the parka winter jacket I stumbled upon in an H&M store in Nuremberg was exactly what I was looking for. The jacket is also warm and comfortable, and can handle light rain and snow. At €79.99, the price is right too.

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Food for thought

If you think the landscapes of **Carl Warner** look good enough to eat, then you're not far from the truth. **Oliver Atwell** tours an edible wonderland

There are many times in our lives when we look at an innocuous object and, often to our amusement, we see something else. How many times have you looked at the front of a car and seen the bumper, grille and headlights arrange themselves into a smiling face? How many times have you looked to the sky and seen clouds morph into recognisable objects right in front of your eyes? It's a very common thing for people to do. We're hardwired to find patterns in disorder.

Panera Farm, one of a series of images created for an online game for Panera Bread (see also facing page)
Phase One IQ3, 28mm, 1/6sec at f/16, ISO 50

However, one man has made a career out of creating images that utilise this very idea. In the mind of Carl Warner, a simple cauliflower can become a frosted forest tree and a delicious box of chocolate fingers can become railway sleepers.

Looking through Carl's work, it's difficult not to be struck by the wealth of imagination on display. Every landscape is painstakingly conceived and executed. While he uses other materials as well, it's his foodscapes that have garnered Carl global attention. His work has been



ALL PICTURES © CARL WARNER





seen all over the world, on a variety of TV shows and in a host of publications. Food, like numbers, is something of a universal language.

Carl is someone who has always loved the 'visual'. As a child growing up in Kent, he would spend hours sketching in his room and absorbing the works of Salvador Dali, Patrick Woodroffe and the record-sleeve artist Roger Dean. Art college followed and soon Carl began to realise that his talents were better served by photography. Later, he began to explore both landscape photography and still-life imagery – two disciplines that, as you can see, have married beautifully in the work we see now.

The right ingredients

'The advantage of working with food as an artistic tool is that there is such an incredible array of ingredients,' says Carl. 'There are all sorts of shapes, textures and colours. If I had to identify one major disadvantage, it's that food obviously perishes. That requires



me to work very quickly, especially when creating a large scene under hot studio lights. Fresh herbs are a nightmare, as they wilt and dry out before your eyes.'

Carl says that things like coriander and flat-leaf parsley last only for a few minutes, so they go into shot right before the end in order to catch them at their best. On the other hand, he tends to use a lot

Top: Panera Town
Phase One IQ3, 28mm,
1/6sec at f/16, ISO 50

Above: Panera Vista
Phase One IQ3, 40-80mm,
1sec at f/11, ISO 50

of curly kale, as it is a very robust ingredient that looks good for hours and creates a lot of ground cover.

There's much to consider in terms of how to handle ingredients. For example, when Carl uses raw potatoes, he dips them into a special solution to stop them turning grey. He tends to work mainly with raw ingredients because they retain their colour and texture better



Food company Almarai commissioned this image of a cheese volcano
Phase One IQ3, 28mm, 2secs at f/32, ISO 50

Mayan Pepper Temple, created for Uncle Ben's
Phase One IQ3, 28mm, 5secs at f/32, ISO 50

than when they are cooked. However, it all depends on the scene he is trying to create.

Planning and execution

Carl's images always begin with an idea, either from a client (some of his images are commissions for advertisements or the promotion of healthy eating) or from something Carl has seen as a real landscape. Sometimes, the ingredients themselves give him the ideas.

'I imagine the scene in my head and then I draw the scene as a sketch,' he says. 'I have sketchbooks full of ideas and drawings of details or wider scenes. Inspiration can come from visiting a place, seeing it in a film, on the web or in a magazine. It can come from sitting in a restaurant. From here I decide what ingredients will be used to make the scene, and I work with my food stylist and my model maker to build the scene on a large table top in my studio. This can take several days, depending on the complexity of the scene, and it is sometimes shot in layers in order to work quickly with the fresh produce.'

Carl, much like a chef, spends hours searching for the best ingredients to go into his work. His London studio is conveniently close to Borough Market. Anyone who has visited the location will instantly understand why it's such a godsend for Carl. The



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smells, colours and textures on display are almost dizzying.

There are videos of Carl on YouTube walking the lengths of Borough Market checking out the fruit and vegetables, and exploring the shapes and forms that could go into his miniature world. In one, he lifts up a bundle of parsley. Right away we see the world as he sees it – in his hand is a tree.

The next question that perhaps comes to mind is the budget. What kind of money is Carl shelling out for these images?

‘I’d say the average budget for each scene is a few hundred pounds,’ he says, ‘but that can vary depending on the scale of the

landscape and how pricey or exotic the ingredients are. For example, a scene that ends up using lobsters is going to cost a lot more than one made of the humble cabbage.’

Carl creates his images on a triangular table top, which measures around 3.6 x 2.7 metres (12 x 9ft). The point nearest the camera is cut off so that his foreground is only a couple of feet across. This means that the tabletop is perfectly married up to the viewing angle of his wideangle lens.

It’s then that he sets to work lighting his shots. The aim is to use his studio lights to make the scene appear as natural as possible. He can use it to create mood and



Born in Liverpool in 1963, Carl now lives in Kent and works from his London-based studio near London Bridge’s colourful food emporium Borough Market. His work has been featured across the world and appeared in a variety of advertising campaigns.
www.carlwarner.com

atmosphere in a way that shows the food (or product) in its best light. It’s the lighting that really allows Carl to bring together his experience. In the studio he can combine both tungsten and flash to mimic natural lighting conditions.

‘The scenes are photographed in layers, from foreground to background and sky, as the process is very time consuming. Also, as I have said, the food quickly wilts under the lights. Each element is then put together in post-production to achieve the final image.’

It takes two or three days to build and photograph each image. He then has to spend a couple of days retouching and fine-tuning to blend every element together. Carl’s images are the perfect example of how composition, arrangement, presentation and light all combine for maximum effect. Sometimes, you could swear you’re looking at a real landscape.

Ultimately, the aim of Carl’s images is to make people smile. At the end of the day, as Carl himself says, the work is whimsical and fun. However, buried beneath is something Carl likes to call ‘the pleasant deception’. His work is, after all, often used as a vehicle to promote healthy eating, nutritional education and good diet. ‘I’m just glad the work can make people happy and hopefully do some good in the world,’ he says.



Top: Moe’s Beatles Rooftop, created for Moe’s Southwest Grill in Atlanta Georgia
Phase One IQ3, 28mm, 1/2sec at f/11, ISO 50

Left: Carl towers above another of his creations – a lettuce seascape



David Tipling

David Tipling is one of the most widely published wildlife photographers in the world. His pictures have been used on hundreds of book and magazine covers, on TV and in just about every other conceivable way from wine labels to being projected in New York's Times Square. Visit www.davidtipling.com



Wild art

Removing colour from a wildlife image provides a degree of abstraction, and can elevate a picture from something illustrative to a piece of art, says **David Tipling**

STEP-BY-STEP – BLACK & WHITE CONVERSION

In this example, the texture of the surrounding sedge, the monochromatic nature of the colour image and the washed-out sky led to it being a strong candidate for conversion to black & white



Standard adjustments

This picture was shot in raw, so in the raw converter I made a few standard adjustments as I would with a colour image before importing it into Photoshop as a JPEG. In this instance it needed little attention, however if needed I may have adjusted exposure.

Clean and crop

For the next stage I continued using Photoshop. I cloned out any dust spots and specks. It would be at this stage that I would normally crop the image if required, so I work only on the finished image area. In this example I decided to leave it as it was.

Dodge and burn

While still a colour image I tend to do any dodging and burning needed in Photoshop as opposed to Silver Efex Pro because I find it easier to do, but this is a personal preference. With this image I have darkened the sky with the burn tool to make it a little more moody.

Images that are monochromatic to begin with can be made even more striking when stripped of colour



Strong contrast in a picture is likely to result in a good conversion

Arenaissance in black & white has swept through the wildlife photography world. Perhaps brought about by the ease of conversion of a digital image from colour, the Wildlife Photographer of the Year competition added a black & white category giving further encouragement, plus a number of high-profile wildlife and environmental photo books showing off monochrome imagery have all helped bring it to the fore. Take a look at Sebastião Salgado's magnificent book *Genesis*, and it is hard to resist embracing the medium. Many photographers feel it is a way of elevating a picture from something illustrative to a piece of art, which takes on a timeless quality.

My own experience from selling my work through a gallery reflects this idea that a black & white image has an artistic edge over a similar, or the same, image presented in colour. This is perhaps a

ALL PICTURES © DAVID TIPPLING



Final adjustments

The final stage. With this image I made global adjustments but you may want to adjust selectively. I increased contrast to 14% and structure to 27%. These adjustments have boosted the texture of the sedge and generally given the image more bite.

Strip away colour

Now it is time to strip away the colour and import. Here I imported it to Silver Efex Pro 2 – my preferred tool for black & white conversion. I then look at the presets, which give me a good feel for the adjustments I need to make for my desired result.

perception born from a cultural and historical perspective, but removing colour from an image does provide a degree of abstraction which no doubt fuels this perception.

Many cameras allow you to shoot in a black & white mode, however I feel it is better to shoot in colour, as there will be no loss or quality issues in converting your image from colour to monochrome. Furthermore by shooting in colour you preserve the RGB colour channels, which may be used to alter the look of your black & white image when processing.

Choosing pictures to convert

But what makes an image originally captured in colour worthy of conversion? Careful consideration needs to be given to what you want to achieve, as not all images will be suitable. You need a good colour image to start with. It has to work in its composition and any other qualities that make it strong. Converting a picture that is a poor picture is likely to result in a far weaker image than if it had been left well alone.

Stripping colour away removes a little of the realism an image may possess. Light and shade become key components, as does texture, which in a colour image may have been overlooked. Tonal contrast and texture however are not the only ingredients that might make for a good candidate to convert. I always consider any image that is largely monochromatic, subjects such as zebras, avocets, many species of seabird, mammals in the snow may all be worthy of the treatment.

Line and shape are further elements worth exploring especially when a subject is photographed against the light, whether in total silhouette or with partial back lighting. The shapes within the image then become an integral part of it – silhouettes can remove

When you strip colour away light and shade become key components



One that didn't work

This motion blur image of blue-and-yellow macaws flying against the lush Amazonian rainforest is a vibrant colour image. A macaw's plumage is a spectacular palette of colour, and stripping away the blues and yellows that contrast with the various tones of green of the forest leaves this image looking quite flat and with less impact than its colour version. The technique used does not sit well as a black & white conversion. When motion blur is used on a colourful subject it is often the colour in the image that helps to make it work. With the colour gone my view is that the image loses interest.

individuality while giving a more abstract and symbolic representation of a subject, and an elegant simplicity can emerge. This works best when the animal or bird you are photographing has an easily identifiable profile so the viewer can relate to the subject.

Suitable situations

When shooting I take notice of situations that may make a good black & white image. For example, if I see a subject creating strong shadow I might try and optimise that even more by my shooting angle, with a view that the end result will be in monochrome. Strong contrast in a picture is likely to result in a good candidate for the monochrome treatment.

The more colourful and complex the landscape a subject is depicted in, the more challenging creating a strong black & white image can become. Perhaps that is why some of the most striking examples we see published come from the ends of the earth where the colour palette is limited. After all a picture of the rainbow-coloured scarlet macaw against a verdant rainforest in monochrome can have you longing to see it in all its glory in colour, yet the same reaction is less forthcoming when confronted with a hare against a snowy landscape or an elephant on the African savanna.

Post-processing options

Once a candidate for the black & white treatment has been identified, there are myriad ways to make the conversion. My

'Some of the most striking examples we see published come from the ends of the earth where the colour palette is limited'

mantra has always been to keep it simple. Where once I fiddled with multi-step conversions in Photoshop, I now use Nik's Silver Efex Pro 2. A free download from the Nik collection, this software is a plug-in to Photoshop and offers the ability to finally adjust an image to give the exact look you desire. A big attraction is the preset examples provided for each image you open, from very modern to vintage looking results. They give a fast way of assessing whether the image is worth processing.

When using any processing software such as this, the trick is not to get too carried away. It is all too easy to block shadow areas or over-lighten patches of the picture so that detail becomes lost. Beware too of making global adjustments that affect the whole image. To make subtler changes try making local adjustments to part of the image as these are likely to really enhance the finished picture. Dodging and burning specific areas if you want to deepen or lift shadows, darken skies or help create tonal contrast, will make a finished monochrome image more striking.

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Bill Nighy

Harry Borden looks back on a portrait shoot with **Bill Nighy** – a stylish man with an eye for detail

Bill Nighy's roles in films including *Love Actually* have made him one of Britain's best-known actors. In person, he's known for his sophisticated dress sense and was named one of Britain's best-dressed men by *GQ* magazine in 2015. Like Michael Caine in the 1960s, his distinctive glasses are an integral part of his brand. Most photographers who shoot portraits of him feature them in some way and he's often pictured with one hand touching the frame.

In February 2014, he was about to appear on BBC TV in David Hare's political thriller *Turks & Caicos*, the second part of the acclaimed *Worricker Trilogy*. As part of the publicity drive, he was being interviewed for *Spectator*

Life magazine and I was commissioned to shoot the portraits. The venue was the Sutherland Suite at the luxury Connaught Hotel in Mayfair.

As always, I arrived at the location early and looked around the suite for good places to photograph him. I aimed to shoot with daylight most of the time, but also brought my lights and a tobacco-coloured backdrop. I'm always happy to do an environmental portrait and the hotel room suited that approach, but I had the backdrop just in case the hotel

'He was very charming and erudite, and was clear about how he wanted to appear'

room was too cluttered. I also have black and white backdrops but felt they would be too sterile; the tobacco-coloured one was different and wouldn't jar with what he was wearing.

Nighy arrived, looking magnificent in a classy suit. He was very charming and erudite, and was very clear about how he wanted to appear. As the shoot progressed, I remember learning a lot about tailoring from him because he was talking in detail about design features he did and didn't like in suits.

The stylist had brought a rack of clothes chosen for him to wear, but it was always going to be a struggle to get him looking as good as when he arrived. Consequently, he only very reluctantly wore the clothes provided, or would only wear them on the condition that the shot only showed his head and shoulders.

I had a couple of hours to do the shoot, but a lot of that time was taken up with discussions about clothes. At one point someone turned up with several different expensive watches for him to put on. The shoot was generally convivial, but I remember Nighy getting a little frustrated by the things he was being asked to wear.

I photographed him in different outfits, using natural light as he stood near the window or in front of a wall panel painted with brightly coloured birds. There was also a grand piano in the room and I shot him in silhouette with the net curtain-covered window as a backdrop.

So far, so good, but I wanted to take a classic portrait, something that would stand out. I put up the tobacco-coloured backdrop and did a few pictures, one of which was later used on the cover of *Spectator Life* (left). Then I looked more closely at his glasses and noticed that by

chance we were wearing exactly the same glasses. They were a vintage pair with black frames, made by Cutler and Gross, and I suddenly realised I was missing a potentially interesting opportunity to mess with his brand.

At that point I suggested he wear both my glasses and his at the same time. The idea was influenced by the photography of Asger Carlsen, who takes photographs that look like everyday pictures, but which are digitally altered to look strange or surreal. I was trying to do something similar but in-camera.

I also decided to shoot him in profile, without showing his eyes. I was photographing him more as an object than a person – a familiar object, but one that has something unusual about it. I took the shot with my 50mm lens, with settings of 1/100sec at f/5, ISO 100. I lit him using a softbox.

I think the other people on the shoot thought I was going a bit off-piste when I took this picture. It was one of those occasions when I had got all I needed for the commission and I wanted something for myself. Realising we had the same glasses was a serendipitous moment – if I'd planned it beforehand and asked a stylist to find the same glasses, they would have found it impossible.

I was really pleased with getting this completely unexpected picture. It wasn't used by *Spectator Life* but was displayed in the 2014 Royal Photographic Society International Print Exhibition. This one has a twist and that's why I will be putting it in my portfolio.

As told to David Clark

Harry Borden



Harry Borden is one of the UK's finest portrait photographers and his work has been widely published. He has won prizes at the World Press

Photo awards (1997 and 1999) and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds more than 100 of his images.

Visit www.harryborden.co.uk



Harry's more conventional image that was used on the cover of *Spectator Life*



As luck would have it,
Harry had an identical pair
of glasses to Bill, which he
used to great effect

Icebergs of Jökulsárlón

by Jeremy Walker

A look back at the virtues and perils of shooting in the ever-shifting alien landscape of Jökulsárlón glacial lake in Iceland

Iceland is one of those areas that are catnip for landscape photographers. It's an area replete with stunning scenery and, perhaps most importantly, it's very accessible. There are plenty of places to park and wherever you look there's something to attract the eye. Iceland has everything, from snow-capped mountains, glaciers, volcanoes, cliffs, coasts, and plenty of rocks. There's a lot for a photographer to shoot in what is a relatively small area.

It's a naturally beautiful place and, aesthetically speaking, is unusual. When you visit, you can see why a lot of movie directors go there to shoot their films. There's variety, and not just for landscape photographers. If you like photographing wildlife, there are copious species to see. Bird life is a big draw. You'll witness everything from puffins to bigger birds such as sea eagles. It's a massive cross-section of animal life. As an example, while standing on the beach one day, I witnessed a pod of nine killer whales. On another occasion, I saw an apparent

mass herring suicide where they all jumped on to the beach and died. The birds were in for a good feast that day. And of course on top of everything else, you have the incredible display of the Northern Lights. So you can see why photographers like to travel all that distance. It's bleak, but there's a genuine beauty to it. It's a weird landscape, almost lunar, maybe even a little post-apocalyptic.

On the beach

The images you see here were taken in Jökulsárlón, a glacial lake of southeast Iceland, on the edge of Vatnajökull National Park. The lumps of ice are icebergs, and they can drastically vary in size – some are several feet across. The ice has been washed down from the glacier, through the glacial lagoon, washed out to sea, then, during the next high tide, it is deposited back onto the black volcanic sand beaches. It happens in just this one place, so you get an awful lot of people going to that one area.

That raises the issue of how you go to an area like this and still come away with fresh



Nikon D810,
24-70mm, 2secs
at f/11, ISO 64

'Iceland is not a very camera-friendly place, with conditions as they are. Keeping your kit dry can be the biggest battle'

images. It depends on several factors, for example, the nature of the tide at the time you visit, and how many other people are around. You'll often get pristine sand and then you'll get someone with a tripod walk through that sand and mess up the shot. But it also depends on how much ice and sand is there. Sometimes big storms come in and wash all the sand away; then the beach becomes a landscape of pebbles. It's much nicer if it's black sand. Basically, there are shots to be had, but there's a danger of getting overloaded with blurry long exposures. It seems to be what people want to go and do.

Due to its nature, Iceland is a landscape in constant flux. I've never known a landscape change as much. You can have clear blue skies and calm seas

one day then be faced with 15ft waves the next. Sometimes, the winds are so severe that the police have to close the roads. The coast is on the move all the time with the waves coming in – one day there will be a beach and the next it's gone. Then a few days later, it's back. It changes that much.

Kit care

The camera I used for these shots was the Nikon D810 with a Nikon 24-70mm f/2.8 lens. I used a Gitzo Series 3 tripod with an Arca Swiss double pan head and quick release bracket for an easy transition from horizontal to vertical. Trying to photograph in a place like Jökulsárlón is almost a war of attrition. If it's not raining, it's snowing. If it's not snowing, it's incredibly windy. Then



Jeremy Walker

An award-winning professional photographer with many years' experience specialising in high quality landscape and location photography from around the world for use by advertising, design and corporate clients. His belief in 'quality is everthing' serves his clients well.
www.jeremywalker.co.uk



Nikon D810,
24-70mm, 2secs
at f/11, ISO 64

you've got all the volcanic dust flying around the air. It plays havoc with your kit. You'll come back from a day's shooting and your tripod and lens probably graunch with sand. It can be a nightmare.

Iceland is not a very camera-

friendly place, with the conditions as they are. Just trying to keep your kit dry can be the biggest battle. I tend to keep my kit wrapped up with a big leather chamois cloth, secured with a bulldog clip. That means no moisture falls

onto the camera and it reduces the risk of dust and sand getting into it. But sometimes you have to face the fact that if conditions get too bad, you just have to pack up. Even if it's just windy you're getting sea spray all over the place. You

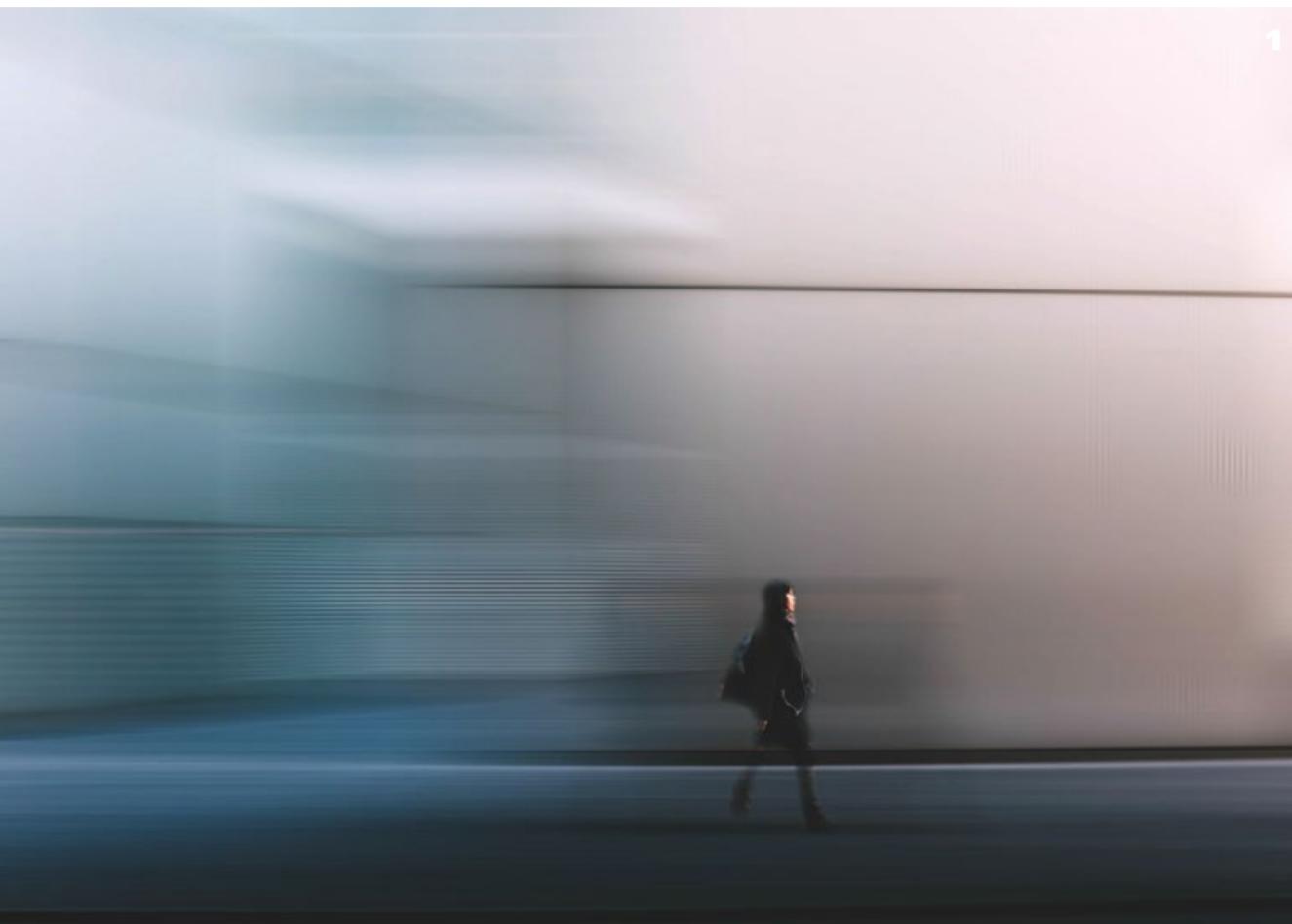
may notice that one of these shots is slightly softer than the other and that's because salt was getting onto the lens. It's knocked the contrast back a little bit.

When I'm shooting, I tend to have the Lee filter system on the front of my lens, perhaps a grad or a stopper of some sort. Then at least, if it's really dusty, the filters will get scratched, not the lens. Filters are a lot easier and cheaper to replace.

If someone who has never visited Iceland asked me for advice, I'd say to go and expect the worst conditions possible for shooting. Then if they're not that bad, you'll be pleasantly surprised and you'll enjoy it. But when I go, I go expecting bad weather and to have three or four days when I'm in rain all the time. It sounds pessimistic, but it's good advice. Just be prepared. Pack your waterproofs, walking boots and overtrousers. You name it, you pack it.

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



1



2

Mark Cornick, Shepperton

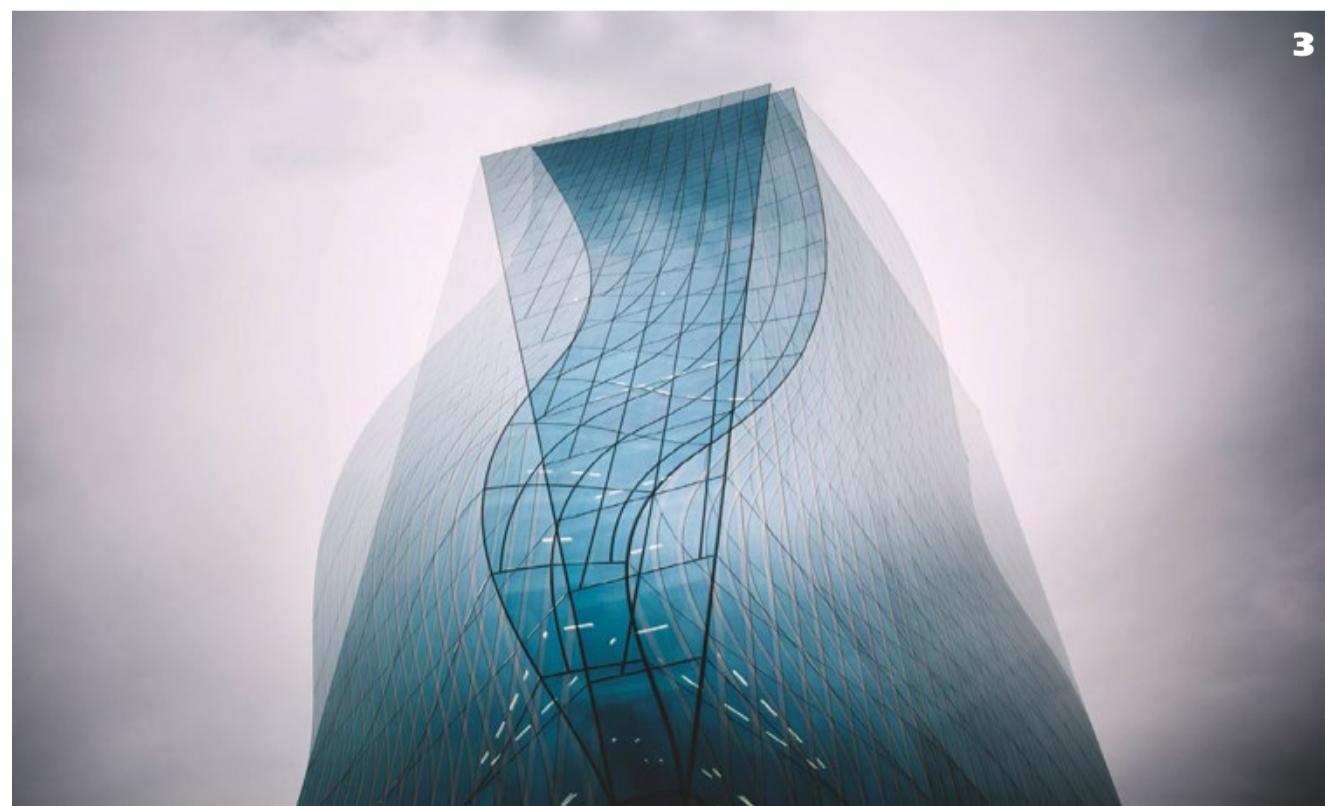
As should be obvious from this selection of images, Mark identifies the urban environment as his favourite subject to photograph, particularly the architecture in and around London. The images in this selection are part of a larger project called 'Dystopian Disorder – The Dream State'. The images were inspired by the film *Inception*, where the characters are able to interact and mould the urban environment around them, while in a dream state.
www.markcornickphotography.co.uk

Stride By

1 Here, a motion layer was created to give us this futuristic style. Mark then added a layer mask to bring back some sharpness to the face
Canon EOS 6D, 24-70mm, 1/100sec at f/8, ISO 640

Passage

2 This passage at King's Cross in London is often photographed, but here we see a fresh twist with Mark's distinctive style
Canon EOS 6D, 24-70mm, 1/60sec at f/5.6, ISO 200



3

Southwark

3 Mark is able to take a rather unremarkable subject and, by applying his own little bits of post-production magic, elevate it to an image of real drama and atmosphere
Canon EOS 6D, 24-70mm, 1/125sec at f/8, ISO 100





Manfrotto The Reader Portfolio

winner chosen every week will receive a **Manfrotto PIXI EVO tripod** worth £44.95. Visit www.manfrotto.co.uk

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



4

Walkie Talkie

4 The original image was duplicated, flipped and added as a separate layer in post and then merged to create this final shot. Mark then used the liquify tool to enhance the curves and shapes of the building
Canon EOS 6D, 24-70mm, 1/125sec at f/8, ISO 100

Dubai Skyline

5 This Dubai skyline was shot from the vertiginous heights of the Level 43 Sky Lounge at the Four Points by Sheraton hotel. Mark has added some layers and effects and then flipped the image
Canon EOS 6D, 17-40mm, 1/80sec at f/11, ISO 100, Gorilla tripod

5



Evening Class



Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to lighten the shadows

I LIKE this candid portrait by Josef Thobroe, and how the strong graphical composition enhances the photo. You will notice that no Transform adjustments were required here. The cropping was important, though, as I wanted to remove the distracting white wall to the left and the

ceiling. I chose to keep the burglar alarm in because it was a key element that aligned precisely with the scooter's rear wheel. Mainly I used Exposure lightening and Graduated Filter adjustments to balance the tones to create a greater sense of emptiness around the man.

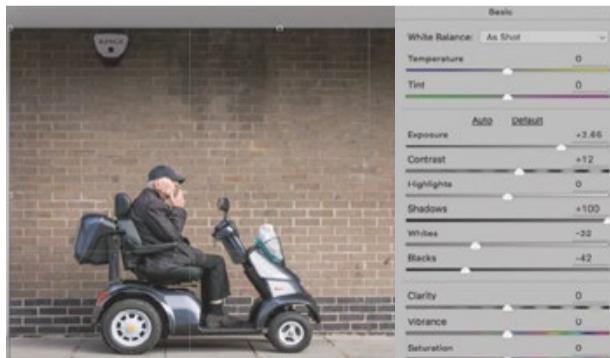
Submit your images

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AFTER

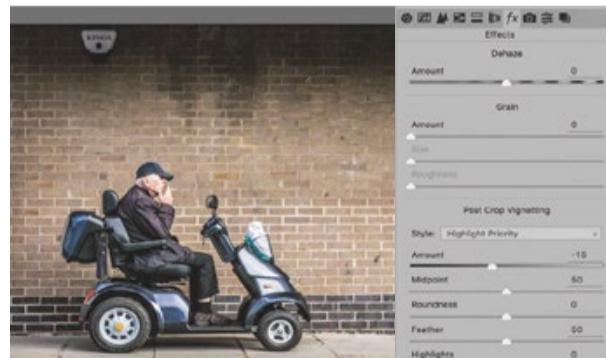


BEFORE



1 Crop the image

I selected the Crop tool and adjusted the handles to remove the white wall on the left and the ceiling above. In the Basic panel, I then set the Exposure to +2.65 to substantially lighten the image. I also set the Shadows slider to +100 to lighten the deep shadows in the man's clothing and the scooter.



2 Boost contrast and colour

I added more Clarity to boost the midtone contrast and to give the image a more 'gritty' appearance. I also set the Vibrance to +100 to boost the colour saturation. In the Lens Corrections panel I enabled Lens Profile Corrections plus Chromatic Aberration, and in the Effects panel I added a darkening post-crop vignette.



3 Add Filter adjustments

As a final stage of the process, I added a heavily feathered Radial filter adjustment on top of the man and scooter that applied a darkening adjustment outside the filter area. I also added two Graduated Filter adjustments to balance the exposure top and top right.

How to tight crop

THIS gaudy display of art is a compelling subject. I liked the way Antonio Rojas has captured the man on the phone walking through the frame, as this gives a useful sense of scale for the prints in the background. The cropping was important. I tried a number of different crops before choosing the one shown here. This works well because the direction the man is walking in, as well as his shadow, point towards the bottom right corner. I found that the chair and display on the right were distracting, and the composition worked better after these were removed from the picture.

BEFORE



AFTER



1 Crop the image

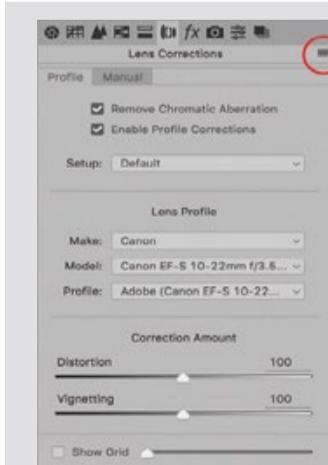
First, I selected the Crop tool, where I experimented with a number of crops before settling for the one shown here. I then went to the Lens Corrections panel, where I checked the Enable Lens Profile corrections and Remove Chromatic Aberration options.

2 Basic Panel adjustments

In the Basic panel, I kept the white balance 'As Shot', but adjusted the main tone sliders below to lighten the overall Exposure, darken the Highlights slightly, lighten the Shadows and fine-tune the Whites and Blacks slider settings.

3 Add a darkening vignette

Lastly, I added a Radial Filter adjustment on top of the man in which I lightened the Shadows a little. I then went to the Effects panel and added a darkening Post Crop Vignette adjustment, where I adjusted the Amount and Midpoint settings to apply the desired effect.



Lens Profile corrections

BOTH the photographs I have featured this week benefited from being optically corrected during the Camera Raw processing stages. In fact, this is something you'll want to apply to every photograph you process. It's really easy. All you have to do is go to the Lens Corrections

panel and check the Remove Chromatic Aberration and Enable Profile Corrections boxes. This applies an auto-calculated chromatic aberration adjustment combined with a lens profile correction to correct for geometric distortion and lens vignetting.

Lens profiles are available in Camera Raw and Lightroom for most system lenses, and the lens database is constantly being updated with each new Camera Raw release. To ensure these lens corrections are applied automatically to all images, open Camera Raw, then open an unedited image, enable these two options and go to the Camera Raw Settings menu (circled left) and choose 'Save New Camera Raw Defaults'.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Gillis London Trafalgar Rucksack

£299 • www.camerabags.gillislondon.com

Vintage leather and an unusual design make this bag stand out, says **Callum McInerney-Riley**

At a glance

- Two separate compartments
- 43x32x15cm
- Classic styling

GILLIS London specialises in handcrafted canvas and leather camera bags. One of the least conventional is this, the Gillis London Trafalgar Rucksack. Measuring 43x32x15cm, it's big enough to house anything from a mirrorless kit to a DSLR such as the Canon EOS 5D Mark IV or Nikon D810.

Most camera backpacks have a large open front and a divider system, but the Trafalgar has two separate compartments at the top and bottom. The lower section is accessed through a zipped opening on one side and is big enough to house a camera with a telephoto lens attached, or even a travel-size tripod up to 32cm. The top compartment has a tray and dividers, which can hold a body and a couple of lenses. However, you can configure the set-up to suit your photography.

Verdict

When using my Fujifilm X system, I placed everything in the tray, slid it into the lower section and used the top part for storing everyday items. When shooting with my Canon system, I put the camera body and telephoto lens in the bottom part of the bag, and a selection of lenses in the top tray.

I love the classic styling of this bag and, more importantly, it's comfortable to wear and carry. It functions as not only a camera bag, but also a general, carry-everywhere bag. And although it's handcrafted from leather, it is competitively priced.



ABOUT GILLIS LONDON

Founded in 2015, Gillis London currently has a range of more than 20 camera bags. At the smaller end is the Micro (£115), suitable for a mirrorless body and compact lens, while the Duffle Bag (£250) doubles up as a travel bag, and can fit two DSLR bodies and several lenses, as well as other kit for an overnight stay.

Samsung USB 3.0 Flash Drive Duo

£13 (32GB), £17 (64GB), £28 (128GB)
www.samsung.co.uk



The Samsung USB 3.0 Flash Drive Duo is slimline and speedy

IF YOU'RE a photographer who uses both a desktop or laptop computer and an Android tablet or smartphone, then you'll probably know that USB on-the-go memory sticks such as this Samsung Flash Drive Duo can be used to share files between the devices. It has a full-size USB connector that plugs directly into most Windows or Apple machines, along with a micro USB connector that will work with the majority of Android phones or tablets from the likes of Samsung or Sony.

Among the many similar devices on the market, this one stands out due to its unusually neat, slimline metal-bodied design. Samsung claims it to be water, shock, magnet, temperature and X-ray proof, but the same is true of most flash-based drives. However it's nice to know that it should survive moderate abuse. With capacities up to 128GB available, there's plenty of space to store your photo albums.

A small surround at the base of the micro USB connector is designed to allow it to fit past any case you might use on your phone or tablet. The connector itself is protected by a plastic cover that snaps on firmly, at least when new. However having previously broken one of these relatively fragile plugs on a similar device, I'd advise tying the cover to the drive using the lanyard holes through both, to avoid losing it.

With a USB 3.0 connector, Samsung promises transfer speeds up to 130MB/sec. In practice, copying a 5GB folder of image files to and from my MacBook Pro, I recorded read and write speeds of around 100MB/sec and 25MB/sec respectively, making it one of the fastest devices of its type I've used. Likewise browsing 20MP image files on my Samsung Galaxy Tab S was practically instantaneous. Overall this is a neatly designed and speedy device that's great for backing up your photos and showing them off on an Android tablet.

Andy Westlake



The USB connector plugs directly into most Windows or Apple laptops

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At a glance

£1,500 body only

- £2,500 with 16-70mm f/4 ZA lens
- 24.2MP APS-C Exmor CMOS
- Up to 11fps continuous shooting
- 5-axis in-body stabilisation
- 3in/921k-dot tiltable touchscreen
- 4K video recording
- 2.36-million-dot EVF

Sony Alpha 6500

Audley Jarvis takes a closer look at Sony's flagship APS-C mirrorless camera, to find out if it can hold its own in such a competitive part of the market

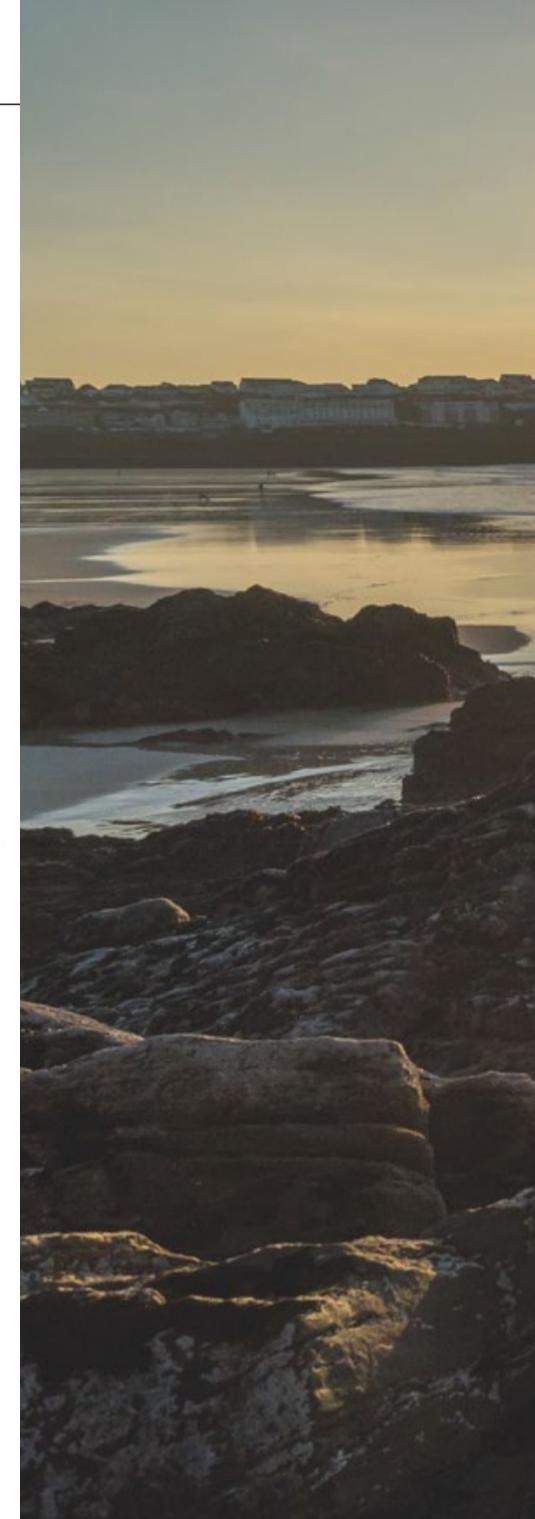
For and against

- +** Fantastic image quality
- +** Extended memory buffer
- +** Powerful 5-axis image stabilisation
- +** Highly customisable
- No in-camera raw processing
- Memory card access can be fiddly
- Focus Area options could be streamlined

Data file

Sensor	24.2MP APS-C Exmor CMOS
Output size	6000 x 4000 pixels
Lens mount	Sony E-mount
Shutter speeds	30sec to 1/4000sec
ISO	Sensitivity 100-51,200 (extended)
Exposure modes	PASM, auto, scene, panoramic
Metering	Multi, centre, spot, entire screen average, highlight
Exposure comp	±5EV in 1/3EV or 1/2EV steps
Continuous shooting	Hi+ (11fps), Hi (8fps), Mid (6fps), Lo (3fps)
LCD	3in 921k-dot tiltable touchscreen
Video	4K (3840x2160), Full HD
Viewfinder	2.36m-dot OLED, 0.70x
External mic	3.5mm stereo
AF points	425 phase-detect, 169 contrast-detect
Memory card	Memory Stick, SD, SDHC, SDXC
Power	Sony NP-FW50 li-ion, 1020mAh
Battery life	310-350 shots
Dimensions	120x66.9x53.3mm
Weight	453g (with battery and card)

The Alpha 6500 is Sony's latest flagship APS-C mirrorless camera and is essentially an enhanced version of the Alpha 6300 with a number of performance and handling upgrades. Targeted primarily at enthusiasts and billed as an all-rounder, the Alpha 6500 is a richly featured model that boasts particularly attractive specifications for sports, action and wildlife photographers. These include a claimed focus acquisition time of just 0.05sec, extensive AF tracking options, an 11fps maximum burst speed and a significantly enhanced memory buffer. Its extensive range of 4K, Full HD and HD video recording options also mark it out as a serious tool for videographers. While the Alpha 6300 updated the then two-year-old Alpha 6000 with a fairly extensive list of



hardware and specification upgrades, the differences between them are subtler. The most headline-grabbing update is the addition of built-in 5-axis image stabilisation. However, the Alpha 6500 also benefits from a new front-end LSI chip for improved buffer performance and a touch-sensitive rear LCD display. Elsewhere, other improvements include the addition of Slow and Quick (S&Q) video modes and the ability to extract 8MP still images from 4K footage in-camera.

Features

The Alpha 6500 is built around a 24.2MP APS-C Exmor CMOS sensor that, in terms of effective resolution, is identical to the Alpha 6300's. The Alpha 6500 does differ quite markedly from the Alpha 6300, however, with the introduction of a front-end LSI chip as used by the A99 II and RX100 V models. This is specifically concerned with increasing throughput, which in



The Alpha 6500 offers a staggering dynamic range (13.7EV at ISO 100). It's possible to pull back detail from shadowed areas where you thought it was lost
E16-70mm f/4 ZA OSS, 1/4000sec at f/6.3, ISO 800

turn significantly enhances the camera's buffer capacity when shooting bursts of images – really useful if you're looking to capture long sequences of images at the camera's fastest drive speed. As expected, the Alpha 6500 is also equipped with a Sony BIONZ X processor, which has gained a reputation for speed and reliability in other high-end Sony cameras.

Elsewhere, the core specifications remain largely unchanged. Native sensitivity ranges from ISO 100–25,600 with an expanded setting of ISO 51,200, while shutter speeds range from 30sec to 1/4000sec. One difference is that the Alpha 6500 is fitted with an improved shutter mechanism that Sony claims has been tested to 200,000 actuations, and is quieter. The Alpha 6500's shutter didn't strike us as being either especially noisy or exceptionally quiet, but if you do need to shoot silently, then the Alpha 6500 retains the Alpha 6300's

electronic Silent Shutter mode. Exposure modes extend to PASM, Auto, Scene, Sweep Panorama, Movies and two Custom settings that you can set up as you wish. In addition to Sony's Creative Styles that serve as the templates for in-camera JPEG processing, the Alpha 6500 also offers a range of digital filter effects that can be applied at the time of capture. Images can be saved as compressed (lossy) raw files in the Sony .ARW format, or as Extra Fine, Fine or Standard quality JPEGs. Only the native 3:2 and 16:9 aspects are offered in-camera – for anything else, you'll need to crop images out-of-camera. Sony's menu system has long been due a refresh, and with the Alpha 6500 it now uses colour-coded tabs for easier navigation. That said, it's still large and convoluted, and can involve a lot of button mashing to get from one place to another.

Unlike the Fuji X-T2 and Olympus OM-D E-M1 Mk II, both

of which have dual card slots, the Alpha 6500 is only able to accommodate one SD-type card. This is somewhat awkwardly positioned beside the battery door, which makes it fiddly to get cards in and out of the camera.

In keeping with virtually all new camera launches, the Alpha 6500 is equipped with built-in Wi-Fi and NFC for image transfer and remote control duties. It is also compatible with Sony's PlayMemories Camera Apps, which provide additional features such as timelapse shooting or the ability to create multiple exposures in-camera. Lastly, it also comes equipped with Bluetooth connectivity that allows it to tag images with location data from a paired mobile device.

Build and handling

While some manufacturers are keen to explore the retro school of design, Sony has long taken a distinctly modern approach. The Alpha 6500 duly follows suit with its sharp lines, functional controls

and flat top-plate. Its predominantly magnesium-alloy construction lends it a premium feel in the hand, with a reassuring degree of heft. The metal lens mount is solidly engineered to bear the weight of larger telephoto lenses, while the handgrip is coated in textured rubber for a comfortable and secure grip.

Externally, the Alpha 6500 benefits from being moisture and dust resistant, including seals around all of the buttons and dials. Our only minor quibble is with the battery-compartment door, which is plastic and feels a little flimsy compared to the rest of the body.

In terms of size, the Alpha 6500 is slightly deeper than the Alpha 6300 on account of the handgrip being more pronounced. However, width and height remain identical. Overall, it remains impressively small. Sony has made a couple of minor tweaks to the control layout, with the shutter button being larger than the Alpha 6300's. An additional



The 11fps burst mode is suitable for capturing fast sports and action sequences
FE 70-300mm f/4.5-5.6 G OSS,
1/640sec at f/5.6, ISO 1600



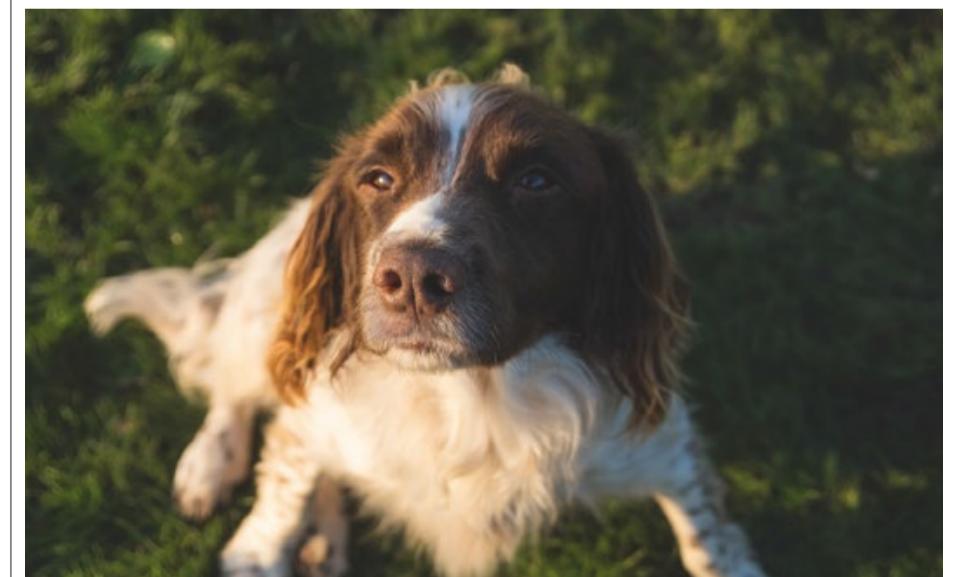
Custom function button has also been added to the top-plate, bringing the total number of customisable buttons to 10. There are two control wheels – one on the top-plate and the other encircling the directional pad. While this allows you to adjust shutter and aperture settings independently in manual mode, you will need to hold the camera with two hands and reposition your grip slightly when moving from one wheel to the other. The tiny Movie Record button is still in the same hard-to-reach place on the side of the handgrip, too.

Viewfinder and screen

As with the Alpha 6300, the Alpha 6500 is equipped with a

2.36m-dot OLED Tru-Finder EVF that provides 0.70x magnification. The refresh rate of the EVF (and rear LCD display) can be set to either 100fps or 50fps, and while the former does increase battery drain, it is definitely useful when shooting action. An eye-sensor enables the EVF to automatically switch on when holding the camera to your eye, while Sony also supplies a rubber eyecup to help block out light.

On the back, it's all change, with the addition of a tiltable touchscreen. While this is certainly a welcome development that many users have been requesting for some time, its capabilities are sadly rather limited. While you can use it to reposition the active focus



Fast focusing is vital for pet shots E16-70mm f/4 ZA OSS, 1/800sec at f/4, ISO 200

IMAGE stabilisation has become an important battleground in recent years, with manufacturers competing hard to provide the best all-round system. Image stabilisation is important because it allows photographers to use longer telephoto lenses and shoot handheld at slower shutter speeds with much greater confidence. Indeed, for the majority of enthusiasts, the technology has had a profoundly liberating effect on lens choice, especially for those that prefer to shoot handheld.

The Alpha 6500 is the first APS-C mirrorless camera from Sony to come with 5-axis Image Stabilisation technology, although it already features on all the models within the full-frame A7 II range. In addition to correcting pitch and yaw as most stabilised

lenses on the market do, Sony's 5-axis system also corrects for movement on the vertical Y-axis and horizontal X-axis, which is especially useful for macro photographers. Lastly, Sony's 5-axis system also compensates for roll, which is when the camera is inadvertently rotated and most noticeable during long exposures or when capturing video. Sony claims its 5-axis IS system offers up to five stops of compensation and is compatible with all Sony E-mount lenses and also A-mount lenses via the optional LA-EA3 A-mount adapter (£166). When a stabilised lens is attached to the A6500 image stabilisation duties are split between the two, with the lens taking care of pitch and yaw, and the camera taking care of X, Y and roll movements.



point, or to move around images in Playback mode, you cannot use it to change key camera settings or navigate the in-camera menu. If you're shooting through the viewfinder, then you also need to remember to turn the focus point selection option off (via the Select button), otherwise it's all too easy to inadvertently move the active AF point with your nose when holding the camera to your eye.

Autofocus

As with the Alpha 6300, the Alpha 6500's Fast Hybrid AF system employs 425 on-sensor phase-detection points combined with 169 contrast-detection points. The phase-detection AF points cover almost the entire sensor with only a narrow border left uncovered, while the contrast-detect AF points cover approximately 70% of the frame. Phase-detection points are employed first, with the contrast-detect points then fine-tuning the initial result.

Focus mode options include the regular trio of AF-S, AF-A and AF-C, supplemented by a Direct Manual Focus (DMF) mode that is particularly useful for macro work, and regular Manual focus. Focus Area options are extensive (indeed overly so) and in addition to Auto AF, Zone AF and Centre AF there are also three sizes of Flexible Spot AF and Wide Area Flexible

Spot AF that can be positioned anywhere using either the D-pad or the touchscreen. Rounding things off is a generous range of AF tracking options including an Eye-focus AF mode for portraits.

Performance

With its new front-end LSI chip and BIONZ X image processor, the Alpha 6500's performance is hard to fault. Button presses react immediately and everything feels instantaneous when using the in-camera menus or reviewing images in Playback mode. Our only quibble is that, at around 310-350 shots per charge, battery life isn't exceptional – if you're out all day, you'll want to keep a spare or two handy.

The Alpha 6500's enhanced buffer is undoubtedly one of the camera's highlights. With a 16GB SanDisk Extreme Pro Class 10/U3 SDHC card and the camera set to raw capture, we managed to shoot 112 images in a single 11fps burst before the camera ground to a halt, which translates to around 10 seconds of continuous capture. Once the buffer was full, the Alpha 6500 took just over a minute to fully clear the backlog, although we were able to start shooting again within a few seconds. Switching to JPEG, the Alpha 6500 managed 260 Extra Fine images or 340 Fine images. Given how the Alpha 6500

Focal points

Sony's Alpha 6500 is rich in advanced features and impressive technology

Connectors

A small panel on the left-hand side of the camera opens to reveal individual Micro USB, HDMI micro and external microphone ports. A small lamp here shows battery-charging status.

Eye-focus AF

This first needs to be assigned to one of the custom buttons, and when deployed the camera will maintain focus on your subject's eye. This is really useful for portrait work.

Battery

The Alpha 6500 is powered by a 1020mAh Sony NP-FW50 Li-ion battery that is good for around 310 shots when using the viewfinder, or 350 shots when the LCD display is used.

Dual command dials

The main command dial on the top of the camera is complemented by another on the back of the camera. You will probably need to adjust your grip slightly when using both, though.



Built-in flash

With a guide number of 6 at ISO 100, the Alpha 6500's built-in flash isn't particularly powerful. However, the Multi-Interface Shoe on the top plate can be used to attach more powerful strobes.

Fn button

Pressing the Fn button while the Alpha 6500 is in shooting mode provides access to a useful Quick Menu from where you can view and adjust 12 key camera settings.



JPEG images resolve a good level of detail between ISO 100 and ISO 3200
E16-70mm f/4 ZA OSS, 1/500sec at f/5.6, ISO 1600



is well-suited to capturing sports and action, we decided to put its new 5-axis image-stabilisation and AF-tracking abilities through their paces in a couple of testing scenarios.

Our first trip was to a local football match that started in bright winter sunshine but quickly turned overcast and grey. Over the course of 90 minutes, the Alpha 6500 coped admirably, producing consistently sharp results while shooting handheld.

For our second test, we paid a visit to Fistral Beach in Newquay to photograph the local surfers. With a Sony FE 70-300mm f/4-5.6 lens attached, we managed to get some serviceable results, albeit with some aggressive cropping. Admittedly, our images weren't as consistently sharp as in the football test and the focus tracking wasn't as reliable either; on occasion the active focus points even jumped to random parts of the viewfinder well away from main subject.

In terms of image quality, JPEG output can be customised via the Creative Style option. With this set to Standard, the Alpha 6500 produces rich images that are vibrant but not overly saturated. Alternatively, you can change the Creative Style to suit your preferences, or use one of the built-in filters for interesting results. But there are no in-camera processing options to speak of, so if you want to edit your images on the go, you'll need to send them to your smartphone/tablet via Wi-Fi. More puzzling is the lack of an in-camera raw-conversion tool, which strikes us as a pretty major oversight given the camera's enthusiast-level positioning.

Metering is generally very accurate, although we found the multi-metering mode was occasionally prone to overexposing high-contrast scenes. If retaining

highlights is a priority, you can switch to the Highlight metering mode, shoot in raw and recover shadow detail in post production. White Balance is generally accurate, although the camera did produce the odd image that we felt was too warm. Most enthusiasts will likely shoot in raw and in this respect the Alpha 6500 uses Sony's .ARW format with lossy compression. While we can understand Sony's desire to keep file sizes down, such compression should be optional not compulsory.

Video

As with its predecessor, the Alpha 6500 offers a wide range of 4K (3840x2160), 1080p Full HD and 720p HD video recording options. The maximum quality on offer is 4K at 25p and 100Mbps using a 1.23x crop, while Full HD movies shot at 120p and 100p employ a 1.14x crop. All other video modes use the entire width of the sensor. Audio is captured via dual microphones on the front of the camera, but an external stereo microphone can also be used.

New to the Alpha 6500 is the Slow and Quick mode. This allows you to choose frame rates between 1fps and 100fps to record Full HD video for playback at up to 5x slow motion or 60x quick motion. Also new is the ability to extract 8MP stills from 4K video in-camera, much like Panasonic's 4K Photo.

The Alpha 6500 is well served with a range of Picture Profile presets, focus peaking and zebra warnings. You can select any of the PASM exposure modes and use the touchscreen to select a focus point, although AF-C is the only focus mode available. As with the A6300, the A6500 dims monitor brightness levels when recording 4K video, though.

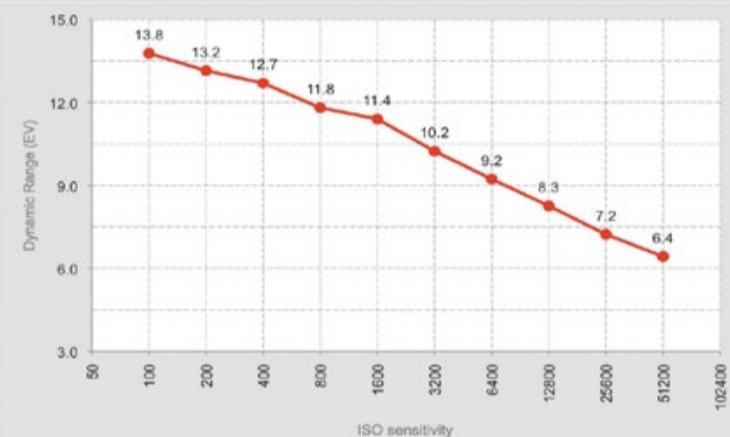
AP

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

If cameras were judged solely on their lab results then the Alpha 6500 is a clear winner. In fact, with 13.7EV (at ISO 100) at its disposal, the Alpha 6500 offers a wider dynamic range than just about any other digital camera currently on the market. The Alpha 6500 is also out in front when it comes to resolution, with its 24.2MP APS-C sensor returning higher l/ph figures than all of its main competitors, especially when used at lower sensitivities. Put simply, the camera produced a really quite exceptional set of lab results that firmly establish it as the leader of the pack in terms of image quality.

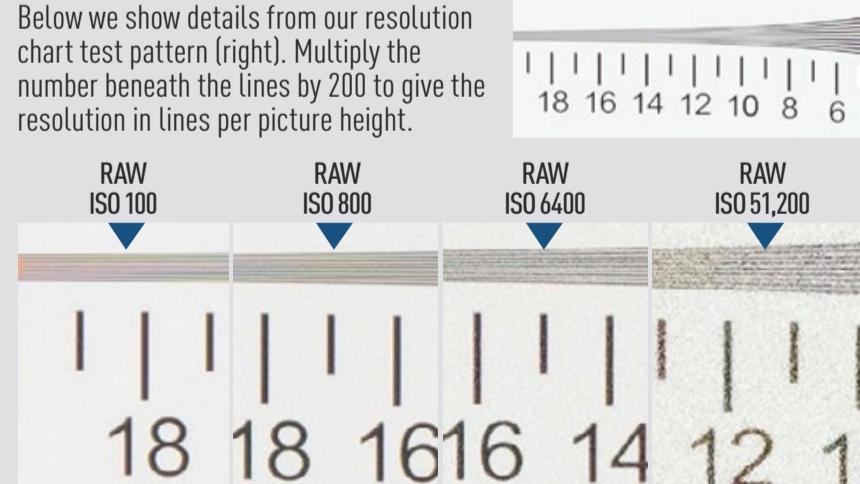
Dynamic range



Our Applied Imaging tests show that the Alpha 6500's 24.2MP APS-C sensor has a maximum 13.7EV at ISO 100 – an outstanding figure by any standard that indicates huge leeway to recover shadow detail from raw files. However, even more impressive is how the Alpha 6500 manages to maintain relatively high dynamic range figures as sensitivity settings are increased, with 12.7EV recorded even at ISO 400. At ISO 1600, it still provides 11.4EV of range, while at ISO 6400 it only drops to 9.3EV. At the top end, dynamic range does tail off sharply, with the Alpha 6500 returning a figure of 7.2EV at ISO 25,600.

Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



Comparing processed raw files with JPEGs from the camera, we can safely say that the former have a critical edge at resolving fine detail. At ISO 100, raw files achieve 3,800l/ph compared to 3,500l/ph for JPEGs. That said, even when shooting JPEGs, resolution remains above 3,000l/ph until you reach ISO 3200, which is pretty impressive. Raw images maintain 3,000l/ph at ISO 6400 for raw. From here, things do begin to tail off, with raw files resolving 2,800l/ph at ISO 12,800, dropping to 2,300l/ph at the extended setting of ISO 51,200.



Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.

RAW ISO 100



RAW ISO 400



RAW ISO 1600



RAW ISO 6400



RAW ISO 25,600



RAW ISO 51,200



At lower sensitivity settings, the Alpha 6500 provides very good image quality, with JPEGs captured at ISO 100-400 displaying excellent sharpness and good retention of fine detail. Above this, however, carefully-processed raw files begin to gain a distinct advantage when it comes to the preservation of fine detail, no doubt owing to the in-camera noise reduction being applied to JPEGs. That's not to say that JPEG files lack quality, though – far from it. Even at mid-range settings such as ISO 800 and ISO 1600, JPEGs remain perfectly usable with only minor luminance noise visible at 100%. Above this, noise does begin to interfere with overall JPEG quality more markedly, with a noticeable drop-off in quality visible between ISO 6400 and ISO 12,800. The highest ISO settings suffer greatly from the effects of noise, and should only be used when there's no other choice.

The competition



Fujifilm
X-T2

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Sensor 24.3MP APS-C CMOS

ISO 100-51,200 (extended)

Continuous shooting 14fps

Reviewed 1 October 2016



Olympus OM-D
E-M1 Mark II

Price £1,849 body only

Sensor 20MP MFT CMOS

ISO 64-25,600 (extended)

Continuous shooting 18fps

Reviewed 21 January 2017



Nikon
D500

Price £1,729 body only

Sensor 20.9MP APS-CMOS

ISO 50-1/640,00 (extended)

Continuous shooting 10fps

Reviewed 25 June 2016



Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

WITH the Alpha 6500, Sony has provided all the relevant tools for enthusiasts who are looking to develop their action photography skills. Despite the fact that longer telephoto lenses can feel a little unbalanced on the diminutive body, Sony's excellent 5-axis image stabilisation does a very good job of keeping images sharp. Indeed, the Alpha 6500 is a very forgiving camera that encourages you to push your handheld telephoto abilities. In this respect alone, it's a lot of fun to use.

Of course, it's not all about action photography, and the Alpha 6500 also proves to be an extremely competent performer at the more sedate end of the photography spectrum. Indeed, the Alpha 6500 is very much the all-rounder Sony is keen to present it as. Given its size and speed, it is equally well suited to street photography as it is to action, while landscape photographers will find its impressive dynamic range and 24.2MP sensor give it plenty of scope for shooting beautiful scenery with. It's not quite perfect, mind, with niggly issues such as fiddly card access, lossy raw files and lack of in-camera raw conversion taking the overall shine off things. Taken as a complete package, though, the Alpha 6500 remains an excellent all-round model that offers something for everyone.

In terms of lens choice, the Alpha 6500 is well served by Sony's ever-expanding range of dedicated E-mount lenses.



However, the lack of a fast (f/2.8) standard zoom does remain a bit of an issue for some users, even though there is a good range of fast wideangle primes available, along with full-frame E-mount lenses that can be used to gain a bit of additional telephoto reach when paired with the Alpha 6500's APS-C sensor.

While the Alpha 6500 is undoubtedly an excellent camera, it's positioned within a hugely competitive segment of the market where competing cameras include the highly desirable Fujifilm X-T2, Olympus OM-D E-M1 II and Nikon D500. All of these are serious competition for the Alpha 6500. However, if you are in the market for a new camera and any of those models interest you, then you certainly owe it to yourself to have a closer look at the Alpha 6500 as well.

Amateur
Photographer
Testbench
GOLD
★★★★★

FEATURES	9/10
BUILD & HANDLING	8/10
METERING	9/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10

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Sony Alpha 7 II with Olympus OM 35mm f/2.8 shift, and Canon EOS 5D with Samyang T-S 24mm f/3.5 ED AS UMC



Budget shift

Andy Westlake looks at some practical, cost-effective ways to correct perspective distortion in-camera, without spending a fortune

If you've read this week's preceding articles, you'll know that it's easy to correct perspective distortions such as converging verticals in software, bypassing any need to spend money on specialist kit. From this it may seem that the traditional approach to controlling perspective, using lenses that can be moved up-and-down or side-to-side relative to the sensor or film, is essentially obsolete. But is this really true? To find out, I set out to discover whether such old-fashioned methods still have any relevance in the digital age.

Even for experienced photographers, perspective control, or 'tilt-and-shift' lenses

tend to lie in the realms of exotica. For one thing, they're mostly optimised for full-frame DSLRs. Canon and Nikon's own lenses are also seriously expensive, with prices ranging from £1,200 for the Canon TS-E 45mm f/2.8, to an eye-popping £3,300 for Nikon's latest PC 19mm f/4E ED. This means that they are primarily used by working pros who can gain a commercial advantage from exploiting their unique capabilities. What's more, they have a well-earned reputation for being fiendishly difficult to use.

But maybe this is an overly pessimistic way of looking at things. For a start, there's a dark horse in the running. Korean



Shooting handheld is useful when a tripod would be impractical
Samyang T-S 24mm f/3.5, 1/125sec at f/11, ISO 100

manufacturer Samyang's T-S 24mm f/3.5 ED AS UMC lens is available in most major mounts for around £679. Rummaging through the second-hand market also reveals plenty of used 35mm f/2.8 shift lenses at around the £300 mark, most commonly Olympus OM versions but with a few old Nikkors also available. Equally, full-frame cameras

don't have to break the bank entirely, particularly if you're prepared to buy second-hand. For example, the Canon EOS 5D can now be had for less than £300, while the Nikon D700 is around £500. If you'd prefer to buy new and get a modern sensor, the Sony Alpha 7 currently costs around £800. Oh, and those old Olympus lenses can be used

OLYMPUS OM 35MM F/2.8 SHIFT



The Olympus is particularly well corrected for distortion

SAMYANG T-S 24MM F/3.5



The Samyang's wider angle of view makes it more useful for architecture

► on Canon DSLRs or any mirrorless body via cheap and simple mount adapters. To find out how well these options might work, I used both a second-hand Olympus OM 35mm f/2.8 shift lens and the Samyang T-S 24mm f/3.5 on two bodies: my own Canon EOS 5D, and a Sony Alpha 7 II. To begin with, we will think about why you might want to do this in the first place, then we'll take a look at the two lenses in more detail.

Why use such lenses?

With software corrections being so easy, it's tempting to dismiss perspective control lenses as obsolete. However, software corrections require considerable stretching of parts of the image file, which results in blurring of fine detail. Also, it's all too easy to frame incorrectly when setting up wideangle lens shots for correction in post-processing; unless you leave lots of space around your subject, you can easily find yourself with missing gaps in the image after software corrections have been made, and spend ages trying to fill them back in. Another disadvantage is more subtle; looking through a viewfinder at a highly distorted subject can actively discourage you

from taking a picture in the first place.

Perspective control lenses fix all of these problems at a stroke. With no image stretching or cropping required, you make full use of your sensor's resolution. Also, because you're framing the corrected image, you can compose properly in-camera.

When referring to these lenses, it's become commonplace to lump together 'tilt and shift' as if they go hand in hand, but in fact the two movements do distinctly different things. Shifting a lens allows the correction of converging lines – most often the converging verticals you get from pointing the camera upwards towards a building, but horizontal convergence can be removed too. Meanwhile tilt allows the manipulation of depth of field, and traditionally has been used to extend the zone of sharp focus into a scene without having to stop the aperture down into diffraction-blurring territory. But it can also be used to artificially reduce the depth of field, giving a look that's often mimicked by in-camera 'miniature' processing effects. Broadly speaking, shift is most useful with wideangle lenses, while creative use of tilt is often better suited to longer focal lengths.

Samyang T-S 24mm f/3.5

Samyang's offering may be budget in terms of price, but it gives up nothing in terms of features. It's a 24mm wideangle prime for full-frame cameras available in all the current SLR mounts – Canon EF, Nikon F, Pentax K and Sony A – and there's a Sony E version available for Alpha 7 models.

In terms of physical design, the Samyang is a dead ringer for the much more expensive Canon TS-E 24mm f/3.5L II that preceded it to market. At 86mm in diameter and 109mm in length it has similar dimensions, while both use similar-sounding 16-element 11-group optical formulae with two aspheric elements, and have 82mm filter threads. Both offer ± 12 mm shift and $\pm 8.5^\circ$ tilt, with tilt and shift axes that can be rotated independently of each other to give essentially the same range of movements. Samyang has even added a nice red ring around the lens barrel: flattery doesn't get much more sincere than this.

Operationally, the biggest difference between the two is that while the Canon has electronic aperture setting, on the Samyang this operation is manual, set by a good old-fashioned ring on the barrel. This runs

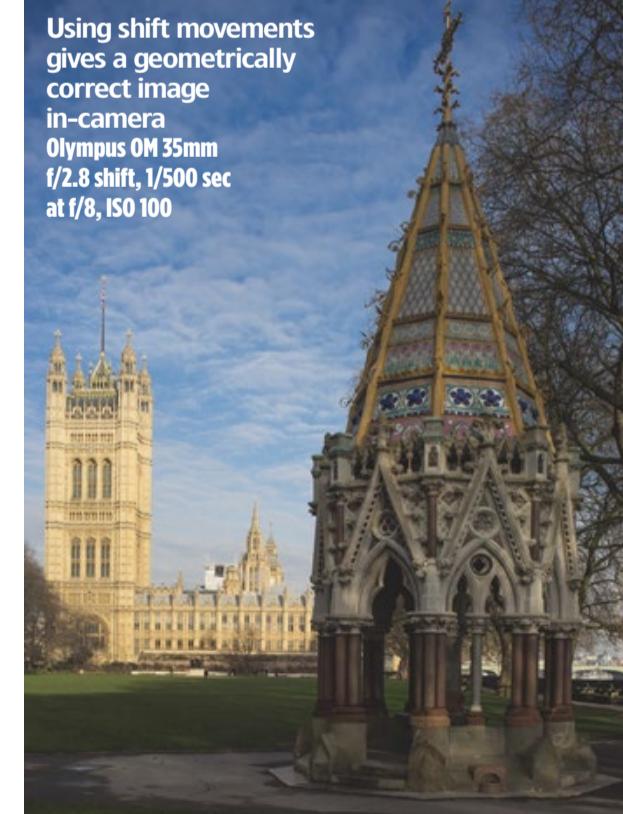
Shooting conventionally by tilting the camera results in converging verticals



Correcting the image in software gives the right geometry, but the top and right side have been cropped



Using shift movements gives a geometrically correct image
in-camera
Olympus OM 35mm
f/2.8 shift, 1/500 sec
at f/8, ISO 100





Using shift lenses handheld can encourage more creative composition than using a tripod
Samyang T-S 24mm f/3.5, 1/30sec at f/11, ISO 100

from f/3.5 to f/22 with clicks at half-stop intervals, and stops the diaphragm down directly as it's turned. So if you use the lens on an SLR and set it to f/11, for example, the optical viewfinder will go rather dark.

Both the tilt and shift movements are geared, operated by decent-sized knobs on the lens body giving a good level of precision. The lens's position can be locked down using another pair of knobs, which also provide some control over the friction of adjustments. Once you've mastered how to operate this complex-looking device, it's fairly straightforward to use.

Olympus Zuiko Shift 35mm f/2.8

In terms of size and mechanical complexity, the Olympus sits at the opposite end of the scale to the Samyang. Indeed when I first received mine I could scarcely believe it was a perspective control lens, as at 59mm long and 68mm in diameter, it's barely bigger than a conventional manual focus prime.

These petite dimensions are partly due to the more modest 35mm focal length, but also reflect the simplicity of the mechanical design. The lens doesn't have tilt movements, and instead just shifts +/-12mm vertically and +/-10mm side-to-side. The movements are friction-based (but held in place by internal springs) so you simply push the lens into the required position, and the crossed-axis design makes it easy to apply composite movements when you want to correct horizontal and vertical perspective at the same time.

Like the Samyang, the Olympus features manual focus and aperture operation. The aperture ring covers f/2.8 to f/22 with clicks at full-stop intervals, and can be set to intermediate positions if necessary. Unlike the Samyang the aperture ring doesn't directly

control the diaphragm: instead pressing a toggle button on the lens's barrel stops the aperture down. This makes it easy to focus with the lens wide open, then switch to your selected aperture for shooting, which will usually be f/11 or thereabouts.

Shooting on a DSLR

So how about using these lenses in practice? Perspective control lenses had a reputation for being rather difficult to use with film, but now with digital we have a whole new set of tools available. Does this make life any easier?

Testing both lenses on my old Canon EOS 5D quickly revealed all of the old problems. Conventional TTL metering systems stop working properly with this kind of lens; they need to know the current viewing aperture, and become wildly inaccurate once the lens is stopped down or shifted off-centre. The viewfinder image gets extremely dark too, with the familiar dimming from stopping down compounded by a further vignetting effect from shifting the lens. This means that it's difficult to shoot with a shift lens hand-held using the optical viewfinder.

If you place the camera on a tripod, though, and are prepared to work methodically, then using the lenses becomes child's play. First you have to set the camera up straight and level, for which you'll need a hotshoe spirit level and a 3-way tripod head. Installing a grid screen in the viewfinder will make life even easier, if your camera will accept one, as will a geared tripod head, although these are expensive.

Once the camera is set, you can focus the lens, and then start to apply lens movements. If you're photographing a building from ground level and have the camera back aligned vertically, you'll need to shift the lens upwards

to bring the whole of the building into the frame. It's worth bearing in mind that perfectly corrected architectural photos can look odd, and a slight upwards tilt of the camera to give a hint of convergence may appear more natural. Once you're happy with the composition, it's time to stop the lens down for shooting.

We've already established that a DSLR's TTL metering won't work, but with digital this doesn't really matter. All you need to do is take some test images and adjust the shutter speed until the exposure is correct. Make sure you have any highlight clipping warning enabled, and ideally use an RGB histogram to check whether individual colour channels might be blowing out. That's all there is to it; for anyone capable of using manual

Laowa 15mm f/4 Macro

ONE interesting option for APS-C shooters is the Laowa 15mm f/4 macro, which we reviewed in AP 21 November 2015. It's a close-focusing wideangle prime that can be used conventionally on full frame cameras, and with a degree of shift movement on APS-C models. It's a fully manual lens and not really designed for architectural shooting, with a somewhat primitive sliding mechanism and visible barrel distortion that becomes almost impossible to fix when the lens is moved off-centre. But at £499, it's the nearest thing to an affordable shift lens for APS-C.



Keeping verticals straight has made all the difference in this formal composition
Samyang T-S 35mm f/3.5, 1/200sec at f/11, ISO 1250



exposure controls, the instant feedback on the camera's LCD after shooting makes getting pictures right very easy indeed.

However, I wouldn't dream of attempting to use tilt to extend the depth of field with the optical viewfinder. It's pretty much impossible to judge what's happening with any degree of confidence (indeed this is one of the main reasons why that old Olympus lens doesn't have tilt movements to begin with). It's much easier to use tilt to limit depth of field creatively.

Using live view

All modern DSLRs now support live view on the rear screen, and this is by far the best way to use perspective control lenses. Because the camera shows exactly what the imaging sensor is seeing, accurate focusing is trivial. Onscreen gridlines and electronic levels can aid accurate alignment. In live view the camera also uses the image sensor for metering, so you can switch to aperture priority mode and it'll usually give the right answer, while live histograms and highlight clipping warnings help to avoid overexposure.

Live view also makes it much easier to use tilt movements to maximise depth of field, as you can see their effects in real time and zoom in to examine different areas of the frame. It's still far from trivial and takes a lot of practice to master, but the results can be worth the effort, especially for making large prints.

Shooting on a CSC

Having established that shift lenses are easier to use in live view, what happens when we switch to a mirrorless camera with an electronic viewfinder? Something almost magical, as it happens – these impossible lenses become perfectly simple to use handheld. Because of this, you might suddenly find yourself seeing uses for them on a much more regular basis.

How does this transformation come about? It turns out that all of the operational problems that occur when shooting on a DSLR simply dissolve away. Electronic level displays in the viewfinder allow you to keep the camera straight and level; focusing is made simple by aids such as magnified view and peaking; metering will work correctly no matter how the lens is set; and the viewfinder will show a completely usable preview image even when the lens is stopped down to working apertures.

At this point, it becomes entirely feasible to use lens shift for any shot that would normally require tilting the camera, and easily get well-corrected handheld images. Naturally handheld shots won't be quite as perfectly aligned compared to shooting methodically from a tripod, but it's quick and easy to tidy them up in post-processing. It's also very simple to use tilt movements creatively on the Samyang T-S 24mm f/3.5, as the viewfinder gives an accurate representation of exactly what's happening.

Image quality

One thing I haven't really talked about until now is image quality. Obviously there's little

'Handheld shots won't be quite as perfectly aligned compared to using a tripod'

point in using this kind of lens if there are optical flaws that offset the gains from not having to manipulate the image files.

The good news is that, in terms of sharpness, both the Samyang T-S 24mm f/3.5 and the old Olympus 35mm f/2.8 shift perform pretty well. The Olympus is distinctly soft wide open, but stopped down to normal full-frame working apertures of f/8 to f/16, it's very good indeed. Distortion is controlled particularly well, with little bowing of horizontal lines even when the lens is fully shifted. The lens's main flaw is lateral chromatic aberration, with moderately strong colour fringing towards the corners of the frame. But I found that Adobe Camera Raw's one-click CA removal dealt with this surprisingly effectively.

The Samyang is perhaps a bit sharper than the Olympus at larger apertures, but still really needs to be used at f/8 or smaller when shifted to get properly sharp corners. It minimises chromatic aberration more effectively than the Olympus, with only ever a slight hint of colour fringing. Considering the much wider angle of view, this is very impressive indeed. However this does come at a cost – the lens shows noticeable barrel distortion, particularly when fully shifted. This isn't straightforward to fix in software either, as when the lens is shifted the distortion becomes asymmetric. This perhaps explains the Samyang's lower price compared to the similar-looking Canon, which is astonishingly well corrected for distortion.

Summary

When I started using these shift lenses, I wasn't convinced it would be much more than a technical exercise. While using them on DSLRs came with all the pitfalls I remembered, I wasn't quite prepared for just how easy to use they are on mirrorless. Existing Alpha 7 owners looking for a new creative tool could do a lot worse than give one a try. It's also possible to buy mount converters that allow full-frame primes to be used on APS-C or Micro Four

Thirds cameras with tilt and/or shift movements, although there's a lack of really well-corrected wideangle primes around to make the most of them.

This raises an interesting point. With the shorter sensor-to-mount distance of mirrorless cameras giving plenty of space for a movement mechanism, while also making wideangle lenses easier to design, I wonder whether there's scope for an adventurous lens maker to build smaller, easy-to-use tilt-and-shift lenses for mirrorless systems. They'd still be specialist tools, but they could have much broader appeal than they ever did before.

AP

Samyang's T-S 24mm f/3.5 lens may look complicated but is reasonably simple to use





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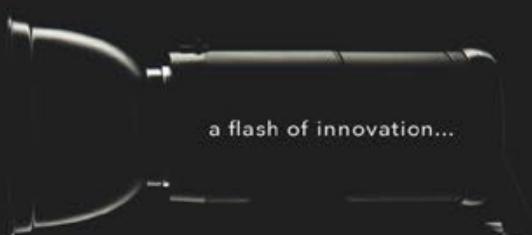
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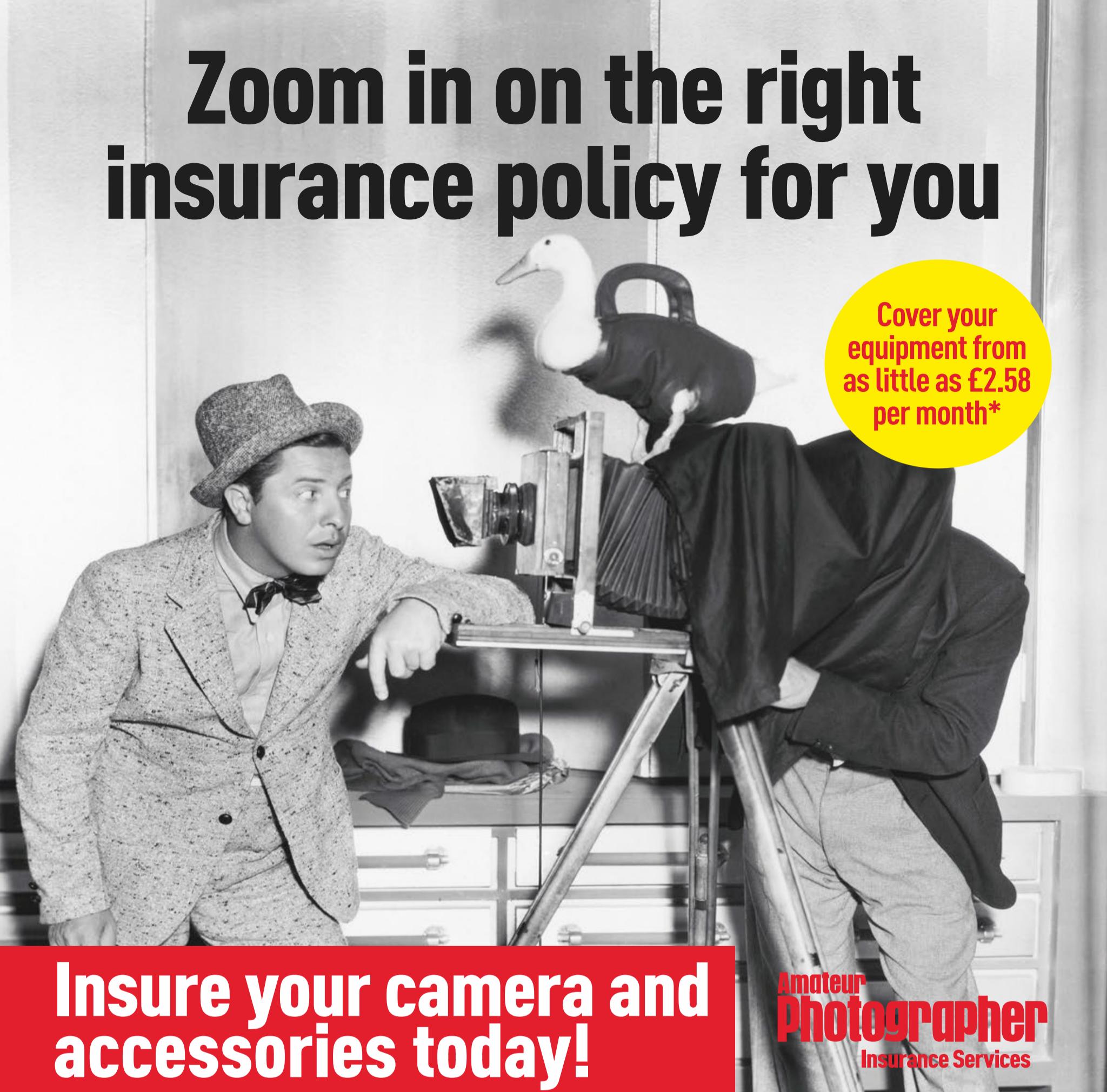


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Sigma's 150-600mm f/5-6.3 DC OS HSM Sport lens is a good alternative

Telezoom and teleconverter for my D810

Q Last year, I bought a Nikon D810 with a Nikkor 24-70mm f/2.8 ED VR lens. I'm now looking for a long lens for wildlife use. I'm thinking of a Nikkor 200-500mm f/5.6 VR ED or Tamron 150-600mm f/5-6.3 DI VC USD G2, along with a Nikkor 1.4x, 1.7x or 2x teleconverter. Most of the time I use autofocus and as this is my last major purchase I would be grateful for any suggestions you have on the lens and teleconverter.

G Alcock

A The Nikkor 200-500 f/5.6 is good value for a pukka Nikon lens and its design works with Nikon's 1.4x TC-14E II and III converters on the D810, though of course you lose a stop, so the maximum aperture drops to f/8, the smallest aperture limit for AF on the D810. The higher magnification converters darken the lens too much and AF is officially listed by Nikon as not possible. In general converters are designed for use on lenses of the same brand only, but Tamron makes 1.4x and 2x converters to match its 150-600mm f/5-6.3 G2. However autofocus is only officially supported with the 1.4x version. You haven't mentioned the Sigma 150-600 f/5-6.3 DG OS HSM Sport. This is available bundled with Sigma's own TC1401 1.4x converter at a very

attractive price of around £1,300 and this combination works well, despite the f/6.3 aperture at 600mm.

Third-party lens options

Q I'm planning to buy a Fuji X-system camera, although I haven't decided which one yet. Apart from the kit lens, which I understand to be very good, and which I shall probably buy, I'm looking for some advice on which glass to add to this basic set-up. I would love to stick to the Fuji brand, but my budget won't stretch that far, so I am looking for some third-party/older options. My main areas of interest are land/seascapes, street and macro, and autofocus is not necessarily needed.

Dave Harper

A It sounds a bit odd to say this, but although the Fuji X-Pro system is now very familiar and a 'hot seller', the system is still a baby compared to its competitors. For that reason, there is still very little choice of third-party lenses. One advantage of being a new system is that Fuji knows what it has to compete with, and its lenses



In general, teleconverters are best used with the same brand lenses



Older cameras can often have connectivity added using a Wi-Fi SD card, but usually only to copy your images to a smartphone or tablet

Is a Wi-Fi SD card the answer?

Q I enjoyed Mike Smith's *Viewpoint* (AP 7 January) on the use of older cameras. He suggests that the Fuji X-E1 is still very much a capable piece of equipment, but states, 'Crucially, it doesn't offer Wi-Fi.' Would the purchase of a Wi-Fi SD card not solve this problem, or is there a difference in functionality between this type of card and the Wi-Fi capability of a camera with it already built in?

Dave Richards

A Wi-Fi memory cards such as the Toshiba FlashAir or EyeFi Mobi, can endow most recent cameras with the ability to copy images wirelessly to your smartphone or tablet. This requires an app that can also enable you to share your photos conveniently on social media. This is basically what cameras with integrated Wi-Fi also do, but they are also usually able to do a lot more, like provide a live view of what the camera can see, plus control of camera settings and wireless shooting. But to make matters slightly less clear, you might consider using a Wi-Fi memory card in your camera even if it has integrated Wi-Fi. For example, EyeFi Mobi cards are bundled with a year's subscription to a cloud-based image back-up service, called Keenai, which was recently acquired by Ricoh, the parent company of Pentax. The back-up process is designed to be transparent so you hardly have to worry about it and the Pro version of the card also supports raw files, which not all dedicated camera apps can claim.

benefit from the very latest in design developments. This means Fuji's own relatively small but growing range of lenses set a high standard, although at a price. However, Fuji has now started to bring in less expensive f/2 glass and its tiny 27mm f/2.8 pancake

has also won a lot of fans. Very little third-party stuff is available, aside from even more expensive Zeiss glass, but Samyang is worth looking at, though these will be manual focus.

Q&A compiled by Ian Burley

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My life in cameras

Photographer Jan Enkelmann talks about the cameras that have shaped his career

Jan Enkelmann



Jan Enkelmann is a London-based documentary, reportage and travel photographer. His work has been featured in multiple publications, including *LensCulture* and *Photofusion*. His projects have found him exploring a variety of subjects, including London's Speakers' Corner, which we'll be talking to him about in next week's issue (AP 25 February). Visit www.enkelmann.co.uk

1976 Kodak Pocket Instamatic

This was my first ever camera and I got it from my dad for my sixth birthday. It used the tiny 110 cartridge film that was pretty easy to load, even at that age. Just recently I found an old album with prints of some of the very first images I took with it. The camera came with disposable flash cubes, which I thought was very cool.



1981 Agfa Optima Electronic Sensor

The Agfa Optima replaced the Instamatic. It was a much more serious piece of kit and used 35mm film. With this camera I started using reversal (slide) film, which I continued doing until the arrival of digital cameras. I still love the design of this tiny camera. With its metal body, it was also very rugged. Despite its tough construction, I still managed to break it in a motor scooter accident while travelling in Greece.



Steve Same a Christian preacher, is a regular fixture at Speakers' Corner



1993 Nikon F90

Although I had a few SLR cameras before I bought the F90, this purchase marks the time when I got much more serious about photography. It was my first camera with AF and automatic film transport. I bought it for a trip I made to Yemen in 1993. I used the F90 for a long time and still have it in a box somewhere.



2004 Nikon D70

After I had played around with a few early digital point-and-shoot cameras, the D70 came as a revelation. It had all the benefits of shooting digitally in an affordable camera body that worked like the analogue ones I was used to. And I was able to continue using my existing lenses. I published a book of travel photography that documented a trip around the world, trying to uncover the secret of happiness. All the images were created with this six-million-pixel camera.



2008 Nikon D3

This is not my latest camera, but I still use it occasionally. At 10 years old, it's now ancient in terms of digital photography. It was mainly its revolutionary low-light capabilities that made me save up for it. It survived a few accidental drops and other mishaps, and the rubbery bits are coming off. But otherwise it's as good as ever. Of all the cameras I've owned, it's probably my favourite.



ROUND THREE
NOW OPEN!



AFOY



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Amateur Filmmaker of the Year competition

Your chance to enter the UK's best competition for budding amateur filmmakers

ROUND Three of our Amateur Filmmaker of the Year (AFOY) competition for 2017 is now open. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth more than £13,000 in total.

The competition is split into three rounds, each with its own

theme: Travel, Environment and People. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera, and the content and editing are up to you – so long as it fits the round's theme (see below).

Visit www.thvideomode.com to view the top videos, as well as

the scores and a leaderboard for the overall competition. The winner will be the entrant with most points after three rounds, who will win the overall prize and the title Amateur Filmmaker of the Year 2017.

Round Three (People) is open now and when entering, make sure you fulfil the brief.

Round Three: People

You could shoot a documentary about a person and their life, or you could turn it into a spoof. It could be an interview with someone telling their story, interspersed with images and video clips, or you might like to view people in general by looking at different characters, ages and races.

Rounds and dates

Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit www.thvideomode.com. Don't forget you will also be judged on creativity and technical excellence.

Theme	Opens	Closes
Round One: Travel	1 Sept	31 Oct
Round Two: Environment	1 Nov	31 Dec
Round Three: People	1 Jan	28 Feb

The overall winner will be announced in March 2017

Prizes

Round One

Winner

Canon XC10+
Directional Mic DM-E1
Worth £2,000

Runner-Up

Canon LEGRIA Mini X
Worth £300

Round Two

Winner

Canon EOS 7D Mark II, EF 24-105mm
f/4L IS USM, EF 50mm f/1.8 STM and
EF-S 10-18mm f/4.5-5.6 IS STM
Worth £2,475

Runner-Up Canon Directional Mic
DM-E1 Worth £274.99

Round Three

Winner

Canon EOS 5D Mark III and EF
24-105mm f/4L IS USM
Worth £3,199

Runner-Up
Canon Directional Mic DM-E1
Worth £274.99

Overall prize Canon EOS C100 Mark II and 24-105mm Worth £4,625

Visit www.thvideomode.com/afoypeople
to send us a link to your short film and to view the full terms and conditions

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The Minolta 35 Model II

BLAST FROM THE PAST

Minolta 35 Model II

John Wade looks at a Japanese rangefinder camera that certainly gave Leica a run for its money

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BACK in the 1940s and 1950s Minolta made rangefinder cameras that rivalled – and some say bettered – the Leica.

There were several variations of two models of the Minolta 35. This is the first version of the Model II.

Early cameras, identified by the letters CKS on the top-plate, use a 24x34mm film format; later versions use the conventional 24x36mm format. It's not a Leica copy as such, but it does show strong influences from its German rival, with which it shares a 39mm screw lens mount. This means it can be equipped with most of the large range of quality screw-fit optics from Leitz. The range of

Japanese Rokkor lenses made for the Minolta is more modest, comprising only five lenses from 45mm to 135mm.

Like Leicas of the time, shutter speeds are set by two controls: high speeds on the camera's top-plate, slow speeds on a separate control on the front next to the lens. Unlike the era's Leicas, which used two separate windows for viewfinder



and rangefinder, the Minolta's rangefinder is combined with the viewfinder. A back that opens conventionally also makes film loading easier than the then-current Leicas, which were loaded through the base.

When it was launched, the Minolta offered a Leica-like specification at half the price. Much the same is still true today.

What's good Quality 35mm rangefinder camera, easy film loading, Leica specification at lower cost.

What's bad Low top speed of 1/500sec, unconventional formats in early models, not as durable as contemporary Leicas.



Film loading Minolta-style (above) compared to the Leica (below)

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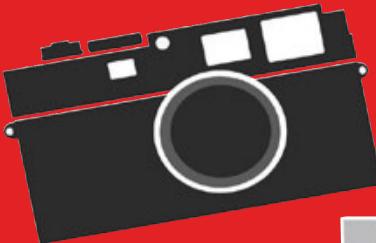
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Olympus 12-50mm F3.5-6.3 M.Zuiko.....	E++ £129 - £139
Olympus 12mm F2 ED M.Zuiko.....	Mint- £439
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Panasonic 14-45mm F3.5-5.6 Asph.....	E+ £99
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Panasonic 45-200mm F4-5.6 OIS.....	E++ £169
Olympus 45mm F1.8 M.Zuiko.....	E++ £139
Panasonic 45mm F2.8 DG Asph Macro.....	E+ / Mint- £349 - £369

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16-70mm F4 ZA OSS.....	Mint- £549
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Zeiss 50mm F2 Loxia.....	Mint- £549

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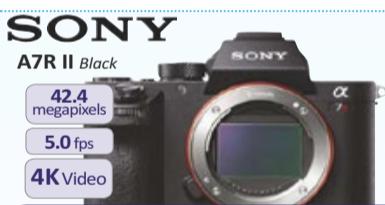
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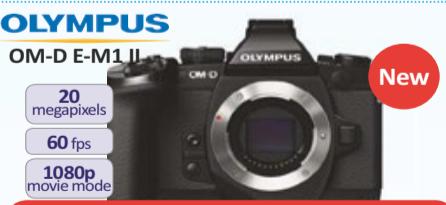
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EOS 5D MKIV In Stock, EOS 5Ds, 5DsR, 5D MK3, 7D II

We stock most of the L series Lenses

Canon Virtual Kits Offer	Phone	EOS 760D Body	£579
EOS 1DX II - In Stock	£4,899	EOS 1300D + 18-55 IS II	£359
EOS 5D Mk IV - In Stock	£3,499	8-15mm f4 L Fisheye	£1249
EOS 5D III Body	£2,449	10-18mm f4.5-5.6 IS	£239
EOS 5Ds Body	£2,499	11-24mm f4 L	£2,799
EOS 5DsR Body	£2,999	16-35mm f4 L IS	£999
EOS 7D MkII	£1,249	16-35mm f2.8 L III	£2,020
EOS 6D	£1,299	17-40mm f4 L	£719
EOS 80D body	£969	17-55mm f2.8 IS	£769
EOS 80D + 18-55 IS STM	£1,029	24-70mm f4 L IS	£799
EOS 80D + 18-135 STM	£1,299	24-70mm f2.8 L II	£1,899
EOS 750D + 18-55 STM	£579	24-105mm f4L IS II	£1,065
		70-200mm f4 IS	£1,195
		70-200mm f4L	£649

TS-E 24mm f3.5 L II	£1,649	85mm f1.8 USM	£295
TS-E 17mm f4L	£2,050	85mm f1.2L II	£1,929
70-200mm f2.8 L IS II	£1,999	100mm Macro f2.8	£449
70-300mm f4-5.6 IS	£449	100mm Macro f2.8 L IS	£669
70-300mm f4-5.6 L IS	£1,099	300mm f4 L IS	£1,195
135mm f2L	£969	300mm f2.8 L IS II	£5,799
100-400mm f4.5-5.6 L II	£1,999	400mm f4 DO IS II	£6,295
200-400mm f4 L IS 1.4x	£10,799	400mm f2.8 L IS II	£9,649
28mm f2.8 IS	£449	500mm f4 L IS II	£8,197
24mm f1.4 L II	£1,349	600mm f4 L IS II	£10,995
35mm f2 IS	£489	800mm f5.6 L IS	£12,395
35mm f1.4L II	£1,945	1.4x III £359 2xIII Extender	£359
50mm f1.4	£349	600EXII-RT Speedlite	£529
50mm f1.2L	£1,429	UK STOCK	

Nikon Professional Dealer

Wanted Nikon in Part Exchange

D5 - D810 - D750 - D500 - D7200 - D5500 - LENSES - FLASHGUNS - ACCESSORIES

NIKON PRO DEALER	D5 Body - In Stock	£5,299	D5500 + AF-P18-55 VR	£649	70-300mm f4.5-5.6 VR	£499	200mm f2 G ED VR II	£4,804
D500 Body - In Stock	£1,729	D5500 + 18-140mm VR	£795	80-400mm f4.5-5.6 AFD VR	£1,995	300mm f2.8 G VR II	£4,804	
D500 + 16-80mm f2.8-4 VR	£2,523	D3400 + AF-P18-55 VR	£429	200-500mm f5.6E ED VR	£1,191	400mm f2.8 FL ED VR	£10,046	
D810	£2,398	10-24mm f3.5-4.5 DX	£738	20mm f1.8 G	£651	500mm f4E FL ED VR	£8,337	
D810 + 24-120mm f4	£3,295	14-24mm f2.8G	£1,643	24mm f1.4 G	£1,811	600mm f4E FL ED VR	£9,926	
D810 + 24-70mm f2.8 VR	£4,199	16-35mm f4 VR	£1,016	28mm f1.8 G	£459	800mm f5.6 FL VR+TC1.25	£14,691	
D810 + 14-24mm f2.8	£3,899	16-80mm f2.8E VR	£873	35mm f1.8 G	£444	PC 19mm f4E ED	£3,299	
D750	£1,595	18-35mm f3.5-4.5	£619	35mm f1.4 G	£1,579	PC-E 24mm f3.5	£1,579	
D750 + 24-120mm f4	£2,279	18-140mm f3.5-5.6 VR	£458	50mm f1.8 G	£190	PC-E 45mm f2.8	£1,477	
D610	£1,299	18-300mm f3.5-5.6 VR DX	£857	58mm f1.4 G	£389	2x TC-20 E III Converter	£396	
D610 + 24-85mm VR	£1,682	24-70mm f2.8E ED VR	£1,995	85mm f1.8 G	£1,398	1.4x TC-14 E III Converter	£429	
D7200 Body	£849	24-120mm f4 VR	£953	85mm f1.4 G	£399	SB5000 Speedlight	£485	
D7200 + 18-105mm VR	£1,082	28-300mm f3.5-5.6 VR	£817	300mm f4E PFED VR	£1,449	SB700 Speedlight	£241	
D5600 + 18-140mm VR	£859	70-200mm f2.8 VR II	£2,008	105mm f2.8 G Micro VR	£749	SB-R1C1 Commander	£587	
D5600 + AF-P18-55mm VR	£749	70-200mm f2.8E FL VR	£2,649	105mm f1.4E ED	£1,849	SU-800 Comander Unit	£319	
				NEW 105mm f1.4E ED		UK STOCK		
						UK STOCK		

HASSELBLAD

New Hasselblad X1D-50C	£5,299	M 262 + 35mm f2.4 Set	£5,149
Mirrorless camera -Pre Order with a 10% Deposit		M 262 + 50mm f2.4 Set	£4,995
New X1D-50C + 45mm	£9,696	M10 Pre Order	£5,600
X1D + 45mm + 90mm	£11,964	SL Body	£5,499
New X1D -50C body	£7,788	SL body + 24-90mm	£8,899
New H6D - 100c body	£28,680	M (262) Black	£5,695
New H6D - 50c body	£18,995	TL body Black	£1,450
CFV-50c Digital Back	£10,995	TL body Titanium	£1,450

See our Website for full list of Hasselblad lenses and accessories

ZEISS

Canon/Nikon Fit Lenses	£2,779
OTUS 55mm f1.4	£2,779
OTUS 85mm f1.4	£3,199
OTUS 28mm f1.4	£3,495
15mm f2.8 Milvus	£2,159
18mm f2.8 Milvus	£1,850
21mm f2.8 Milvus	£1,395
25mm f2	£1,250
28mm f2	£969
35mm f2 Milvus	£935
50mm f1.4 Milvus	£995
50mm f2 Milvus	£995
85mm f1.4 Milvus	£1,395
100mm f2 Milvus Macro	£1,395
135mm f2 Milvus	£1,799
Zeiss Binoculars - 10 Year Warranty	
8x32 Conquest HD	£579
10x32 Conquest HD	£599
8x42 Conquest HD	£695
10x42 Conquest HD	£725
8x42 Victory HT	£1,399
8x42 Victory SF	£1,840

Leica SPORT OPTICS

8x20 Monovid	£349
8x20 Trinovid BCA	£329
10x25 Trinovid BCA	£349
8x20 Ultravid BR	£510
10x25 Ultravid BR	£535
8x20 Ultravid BR	£495
10x25 Ultravid BR	£525
8x32 Ultravid HD-Plus	£1,395
10x32 Ultravid HD-Plus	£1,429
New 8x42 Trinovid HD	£749
New10x42 Trinovid HD	£782
7x42 Ultravid HD-Plus	£1,525
8x42 Ultravid HD-Plus	£1,549
8x50 Ultravid HD-Plus	£1,595
10x42 Ultravid HD-Plus	£1,589
10x50 Ultravid HD - Plus	£1,650
12x50 Ultravid HD-Plus	£1,775
New 8 x 42 Noctivid	£2,025
New 10x42 Noctivid	£2,050

USED EQUIPMENT - Quality photographic equipment wanted for part exchange or commission sales

Canon EOS 1DX - 4600 shots	£2995	Canon 270 EX II Speedlite	£75
Canon EOS 60D + 18-55mm IS	£295	Canon ST-E2	£89
Canon EOS 1D MKII body	£295	Canon GP-E2	£125
Tamron 70-200mm f2.8 Di VC-Eos	£849	Canon BG-E16 Grip	£145
Canon EF 50mm f1.8 STM	£85	Fuji XF 100-400mm OIS WR Lens	£1199
Sigma 8-16mm f4.5-5.6 HSM - Eos	£325	X-Pro1 Body	£250
Canon 2x Extender	£150	X-T1 Battery Grip	£89
Canon EF 24-105mm f4L IS USM	£495	Pentax 645D + 55mm f2.8 Lens	£3199
Sigma 150-600mm Contemporary EOS	£549	Olympus OM-D E1 + 12-40mm f2.8	£899
Sigma USB Dock - EOS	£25	Olympus HDL-7 Grip	£70
Sigma 120-400mm OS EOS	£375	Hasselblad H1 Body with HC 3.2/150 Lens	£1995
Sigma MC-11 Mount converter EOS	£149	Hasselblad HCD 28mm f4 Lens	£2250
Canon LC-5 Transmitter + Receiver Set	£125	Hasselblad HCD 35-90mm f4/5.6	£3295
Canon EF 70-300mm f4.5-5.6 IS	£795	Leica Universal Polariser Filter kit	£995
Canon EF 75-300mm f4.5-5.6 II USM	£95	Nikon AF85mm f1.8G	£279
Canon EF 50mm f1.8 STM	£85	Nikon AF50mm f1.4G	£249
Canon EF 28-70mm f2.8L	£95	Nikon AF828mm f1.8G	£349
Canon 580 EX II Speedlite	£175	Nikon AF50mm f1.8G	£495
Sigma 8mm f3.5 EX DG Fisheye			

Collectable Cameras

Simon & Julie Chesterman

4x5 120mm f6.8 Schneider Angulon lens	£99	Minolta / Sony AF 75-300mm f4.5-5.6 Zoom lens, VGC	£49
4x5 90mm f6.8 Schneider Angulon, in Prontor-S shutter	£89	Minolta AF /Sony 75-300mm f4.5-5.6 Sigma APO AF Zoom	£59
4x5 MPP Mk VIII outfit: Mamiya 7 camera, with 150mm Xenar	£399	Minolta AF 35-105mm f3.5-4.5 Zoom lens, nice quality	£49
4x5 Sinar Monorail Wide Angle bag bellows, VGC	£39	Minolta Auto Meter III, in VGC, working well, cased	£59
4x5 Toyo 6745 High Quality Roll Film holder, 6x7 on 120	£69	Minolta Auto Winder G, Near mint condition, boxed, case	£25
Agfa Ambi Silette fit 90mm f4 Telelens lens. Very nice	£39	Minolta Dimage 7 digital bridge camera mint, boxed	£39
Balda Balda, CRF 6x6 80mm f2.8 Ennit / Syncro Compur	£49	Minolta Dynax fit 3500xi Program Flash, Mint and boxed	£29
Bronica EC / S2A etc fit set of ext lenses. Nr mint boxed	£25	Minolta MD 100mm f2.5 MD Tele Rokkor lens, Super	£139
Bronica EC / S2A etc fit Vivitar MC 2X teleconverter	£29	Minolta MD 135mm f2.8 MD lens, Super condition	£59
Bronica ETR / S / Si 150mm f3.5 MC lens, VGC	£69	Minolta MD 35-70mm f3.5 (constant) MD Zoom lens, VGC	£49
Bronica ETR Speed Grip E, fits all ETR range cameras	£29	Minolta Vectis 25-150 mm Zoom lens, Mint, caps, hood	£19
Bronica S2A roll film holder. Silver. 6x6 on 120/220	£29	Minolta Vectis S-1 APS BP-S1 and 22-80mm zoom Mint	£29
Bronica S2 Polaroid back, VGC	£29	Minolta X-300 body, silver, VGC and working well	£35
Canon Dial Finder for 24x18 in Rapid cassettes, VGC	£99	Mirina 35XT, With 35mm f2.8 Color Minotar lens, Boxed	£79
Canon EF body. Overall VGC and working well	£99	Minos Minoski meter, Lovely looking but reads low, cased	£29
Canon EF-S 18-55mm f3.5-5.6 II for DSLR	£39	Minos model B, subminiature for 8x11 with case & chain	£59
Canon EX-EE. With 50mm f1.8 Canon EX lens. Meter u/s	£29	Miranda Bayonet 135mm f2.8 Miranda ED lens, Excellent	£25
Canon FD 100-200mm f5.6 S.C. zoom lens, Vgc	£29	Miranda Bayonet 35mm f2.8 Auto Miranda lens, Very nice	£25
Canon FD fit 400mm f5.6 Sigma Telephoto lens Grey finish	£69	Miranda Bayonet 80-200mm f3.5 Miranda EC Zoom lens	£35
Contax 137 MD Quartz body, VGC, new body covers	£59	MPP Microflex TLR, with 75mm f3.5 Taylor Hobson lens	£249
Coronet Vogue bakelite folding camera. For 127. with case	£59	Nikon AF 170-500mm f5.6-3.3 APO Sigma AF-D lens	£279
Crumpler Cupcake 4000 black. Lovley smaller bag, new	£29	Nikon AF fit 170-500mm f5.6-3.3 APO Sigma AF-D lens	£249
Ensign Carbine no.7, 6x9 on 120, with 10.5cm f4.5 Tessar	£39	Nikon AF fit 28-200mm f3.8-5.6 Tamron Aspherical lens	£49
Ensign Cupid camera. Charming and unusual camera	£49	Nikon AF fit Tamron 28-200mm f3.8-5.6 Asph Zoom lens	£49
Ensign Ensignette, No.1 Aluminium model. Good condition	£25	Nikon AIS 55mm f2.8 Micro Nikkor lens VGC, serviced	£119
Ensign Ensignette, No.2 Aluminium model. Good condition	£29	Nikon Coolpix 990, Mint, boxed, ideal for Digiscoping	£39
Ensign Midget, model 33, VGC with slip case	£39	Nikon Macro Speedlight SB-21, with F3 power pack AS-12	£89
Ensign Selfix 12-20, for 6x6, 75mm f3.5 Xpres in Epsilon	£59	Nikon Non Ai 35mm f2.8 Mir-67 Shift lens, Good condition	£79
Ensign Selfix 16-20, 75mm f3.5 Ross Xpres lens on corner	£39	Nikon Non-Ai 35mm f2.8 Mir-67 Perspective Shift lens	£79
Ensign Selfix 16-20, f3.5 Ross Xpres lens in Epsilon shutter	£59	Nikon Travelite II 7x20 binoculars. Very compact and light	£29
Ensign Selfix 820, 6x9 or 6x6 on 120, 105/3.8 Ross Xpres	£69	Olympus Auto Eye CRF, with 4.5cm f2.8 D.Zuiko lens	£39
Ensign Tropical Carbine, no.4. Bronzed finish, tan bellows	£69	Olympus Mju II Zoom 140 AF compact, 38-140 ED lens	£29
Ermemann Klapp folding strut camera. 6x9cm size	£59	Olympus Mju II Zoom 170 AF compact, 38-170 ED lens	£35
Exakta Varex VX, script version. With 50mm f3.5 Tessar T	£79	Olympus OM 135mm f3.5 E.Zuiko Auto-T lens, With caps	£29
Fed 3, crf camera for 35mm, with 52mm f2.8 N-26m lens	£39	Olympus OM 10 macro ring flash, with T Power Control 1	£79
Fed type 1a / 1b Transitional model, Serial number 7099	£299	Olympus OM T32 flash, Nice example, working well	£29
Fujica ST705W, chrome, with 55mm f1.6 Fujinon lens VGC	£39	Olympus OM Winder 2. Good condition working well	£29
Gossen Sixtar 2 meter, Late all black model. In VGC	£29	Panasonic SDR-S50 camcorder. Mint, boxed, 32gb card	£49
Gossen Lunaxia 3 meter, in grey finish, VGC with case	£29	Pentax Six fit 120mm f2.8 Carl Zeiss Biometer (used)	£49
Hasselblad fit 2x Converter, Vivitar, Near mint, cased	£49	Pentax Six fit 180mm f2.8 Carl Zeiss Sonnar lens	£139
Hasselblad Pistol grip, suits most F and C models, VGC	£25	Pentax Six fit 65mm f3.5 Mir 38b lens, VGC, clean clear	£49
Hasselblad PM45 prism (non-metered)	£119	Pentax Six fit plain prism finder, Original Pentax type	£29
Heydes Aktino Photometer, A lovely extinction meter cased	£29	Pentax 110 SLR fit 70mm f2.8 lens, Near Mint condition	£29
Horvex 3 light meter. (selemin cell). Super, boxed	£19	Pentax K 75-150mm f4 SMC-M Zoom lens, Excellent	£29
ITT Binocular camera. Photo Binocular 110	£25	Pentax LX fit FE-1 Waist Level Magni-Finder, Near Mint	£69
Kiev / Contax fit 135mm f4 Jupiter-12 lens, silver, keeper	£35	Pentax LX fit System Finder FB-1+ Action Eyepiece FC-1	£79
Kiev / Contax fit 35mm f2.8 Jupiter-12 lens, silver, keeper	£49	Pentax P30, with 50mm f2 SMC Pentax-A lens, Excellent	£49
Kirk SF finder. For 135mm frame, (like Voigtlander Kontur)	£29	Petri Flex fit 28mm f3.5 Petri CC Auto lens, Scalloped	£29
Kodak Bantam 4.5 with case, instructions	£29	Plaubel Roll-Up, CRF for 6x4.5 on 120, 2.8 Anticomar lens	£79
Kodak Beau Brownie. 6X9, black and maroon	£39	Polaroid ProPack folding camera, takes Fuji pack film	£39
Kodak Pony 135, french model, 4.5cm f3.5 Angenieux lens	£49	Praktica (First version, 1949). With black 5.8cm 2 Biotar T	£69
Kodak Retina C fit 35mm f5.6 Schneider Cartagon	£39	Praktica Bayonet Macro Focus slide 961 344 mint, boxed	£20
Kodak Retina C fit 80mm f4 Rodenstock Heligon lens boxed	£45	Quantum Turbo 2x power pack: boxed, exc++ nikon lead	£99
Kodak Retina IIC (big C) with 50mm f2. Heligon lens, VGC	£199	Robot II, in Black, 37.5mm f2.8 Carl Zeiss Tessar lens	£119
Kodak Retina Reflex / IIS fit 135 f4 Tele Xenar lens, Super	£29	Robot Royal 36, with 45mm f2.8 Xena lens, Cased	£369
Kodak Retina Reflex / IIS fit 35 f2.8 Curtagon lens, Lovely	£39	Rollei A26 (for 126 film) with 40mm f3.5 Sonar lens, Mint	£29
Kodak Retina, model 117, c.1934. (The first Retina)	£79	Rolleiflex Bayonet 1 lens hood in back bakelite keeper, vgc	£25
Kodak Signal 35, CRF, USA built. With Ektar lens, lovely	£49	Rolleiflex Bayonet 1 Rolleinar 1 close up set, lovely, cased	£29
Kodak Volutta 620, 10.5cm f4.5 Kodak lens in Compur	£29	Rolleiflex Bayonet 1 Rolleinar 2, 3 part close up set, lovely	£29
Konica Auto S CRF, with 47mm f1.9 Hexanon lens, lovely	£49	Rolleiflex Bayonet 2 lens hood, near mint, nice quality	£25
Leica 14127 M to R adaptor. Allows Visoflex lenses on R	£29	Rolleiflex Bayonet 20 Rolleinar 1 close up set, VG, cased	£39
Leica 36mm push on filter: Deep Red, Black mount, VGC	£19	Rolleiflex SL35M. Black, With 50mm f1.8 HFT Planar lens	£89
Leica 36mm push on filter: Infra Red, Black mount, VGC	£19	Russian 180mm f2.8 Jupiter 6 lens (copy of Carl Zeiss Olympia Sonnar). Fits the Zenit 39mm screw mount VGC	£159
Leica 36mm push on filter: Orange, Black mount, VGC	£19	Russian multi thread finder, Frames for 28, 35, 50, 85, 135	£45
Leica E39 screw yellow 1 filter, chrome finish, VGC cased	£25	Samoca 35 Super, very cute and excellent condition	£69
Leica ELDA 17900W film strip printer, Excellent, boxed	£20	Sekonic L-308B Flashmate digital meter, Nr Mint	£69
Leica FISON push on hood, for 5cm Elmar lens	£35	Stereo Coronet 3-D stereo bakelite camera, for 127 film	£39
Leica FOKOS chrome rangefinder, post type, no foot	£49	Stereo Coronet 3D camera, Black bakelite, VGC	£49
Leica Ic body, 512720 c.1951. Excellent condition	£259	Stereo Realist, 35mm CRF, 35mm f2.8 David White lenses	£249
Leica IIIa, 1935. No. 1633xx. + 5cm f2 Summer, Serviced	£279	Stereo Realist, 35mm CRF, 35mm f3.5 David White lenses	£99
Leica IIC, Sharkskin, 1949. With 5cm f3.5 red scale Elmar	£339	Tamron Adaptall 2 mount 28mm f2.5 BBAR MC	£25
Leica IIG + 50mm f2 Summicron lens, Excellent condition	£49	Tamron Adaptall mount 105mm f2.5 BBAR MC lens, VGC	£69
Leica IFOO 12575N lens hood. For 90 and 135 lenses	£39	Tamron Adaptall mount 135mm f2.8 BBAR MC lens, Lovely	£29
Leica L39 screw Canon 13.5cm f4 Serenar lens, c.1948	£59	Tasel Welmy Six, for 6x6 on 120, 75mm Terioran lens	£35
Leica L39 screw mount 135mm f4.5 Hektor lens, VGC	£99	Tewe Polyfocus finder, 28/35/75/85/100/135/180mm cased	£35
Leica L39 screw mount 3.5cm f3.5 Nickel Elmar lens, VGC	£269	Topcon RE / Super D etc, Black prism finder, Nr mint cased	£49
Leica L39 screw mount 35mm f2.8 Jupiter-12 lens, Silver	£49	VN Press camera, Strut Folding 4x5, 6" f4.5 Ross Xpres	£169
Leica L39 screw mount 85mm f2 Jupiter 9 lens, in black	£79	Voigtlander Kontur finder, for 35mm frame on 24x36	£25
Leica L39 screw mount 85mm f2 Jupiter 9 lens, Black	£79	Voigtlander Double Accessory shoe, type C, V sought after	£129
Leica M 135mm f4.5 Hektor lens, Crome, 1959, VGC	£99	Voigtlander Prominent With 50mm f2 Ultron lens, VGC	£199
Leica M 50mm f2 Summicron, close focus. With spcs	£579	Voigtlander Vito CLR, crf with 50mm f2.8 Color Skopar lens	£39
Leica M 90mm f4 Elmar E39 front lens	£89	Voigtlander Vito II a, with 50mm f3.5 Color Skopar lens	£49

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Leica POOC1 yellow no.2 filter for 9cm Thambar boxed £25 | Walz Envoy, 35mm CRF, with 4.8cm f1.9 lens Nice camera | £49 |

Leica POODW Green filter for 9cm Thambar lens boxed £25 | Welta Perle camera, 6x4.5 on 120 Radionar lens | £29 |

Leica R 135mm f2.8 Elmarit-R 3 cam lens + ELPRO clup £229 | Werra 3, black trim, round-top version. Crf, excellent | £79 |

Leica R 28mm f2.8 Elmarit-R 3 cam lens. Good condition £249 | Werra fit 100mm f4 Carl Zeiss Jena Cardinal lens, VGC | £69 |

Leica Macro Extension tube set no. 14158 £25 | Werra fit 35mm f2.8 Carl Zeiss Jena Flektogon lens, VGC | £69 |

Leica SBOO1 50mm Bright Line finder. Excellent example £109 | Werra III, green, flat-top version, VGC, with Tessar, cased | £79 |

Leica VIDOM zoom viewfinder, chrome 35-135 markings £39 | Werra Matic, crf, with 50mm Tessar, Cased, VGC | £69 |

Leica VIDOM zoom viewfinder, Straight Sided version, VGC £59 | Weston Master V, meter, VGC case, cone, lanyard | £29 |

Leica WISOFLEX Short Focus Mount adaptor 16462 £29 | Weston Master III, exceptional set, with incurve, case | £29 |

Leica WINTO f2.8 f1.9 lens, Chrome, VGC £49 | Yamato Pal M4, cute 35mm CRF. Nice, boxed | £39 |

Leidolf Lordomat. With the fast / rear 50mm f1.9 London lens £119 | Yashica Electro 35 fit set of wide and tele lenses, + finder | £29 |

Mamiya 23 Standard "press" camera, 6x9 back, 90mm lens £139 | Yashica Electro 35 GT, with 45mm f1.7 Color Yashinon DX | £49 |

Mamiya 645 105-210mm f4.5 ULD Sekor Zoom. Near mint £129 | Zeiss Ikonta 521, for 6x4.5, coated f3.5 Novar serviced | £39 |

Mamiya 645 210mm f4.5 Sekor Z lens. Near new condition £119 | Zeiss Contax IIIa, c/dial, with Sonnar T lens. Excellent | £329 |

Mamiya 645 Angle Finder, fits on the prism of the 1000s f1.9 £19 | Zeiss Ikon "Baby Ikonta" 520/18, 5cm f3.5 Zeiss Tessar | £59 |

Mamiya 645 fit Vivitar MC 2x Teleconverter. Near mint £29 | Zeiss Ikon Baldur Box, 51/2. 6x9 on film. c.1935 | £25 |

Mamiya 645 Focusing Handle, for 55 to 210mm lenses £15 | Zeiss Ikon Chroma Box Tengor, 56/2. 6x9 on 120 film | £29 |

Mamiya 645 metered prism finder (for 1000s, J etc) £49 | Zeiss Ikon Contarex Bullseye, with 135mm f4 Sonnar lens | £269 |

Mamiya C series TLR fit 55mm f4.5 Sekor lenses. Lovely £149 | Zeiss Ikon Contarex Bullseye, with 50mm f2 Sonnar, Lovely | £399 |

Mamiya C series TLR Plain Prism finder. Superb condition £89 | Zeiss Ikon Contarex Macro bellows, Near mint condition | £49 |

Mamiya C TLR fit 18cm f4.5 Sekor lenses. Lovely £79 | Zeiss Ikon Contax IIa, c/dial, with Sonnar T lens | £269 |

Mamiya C3 TL body. With WLF Usable, good bellows £69 | |

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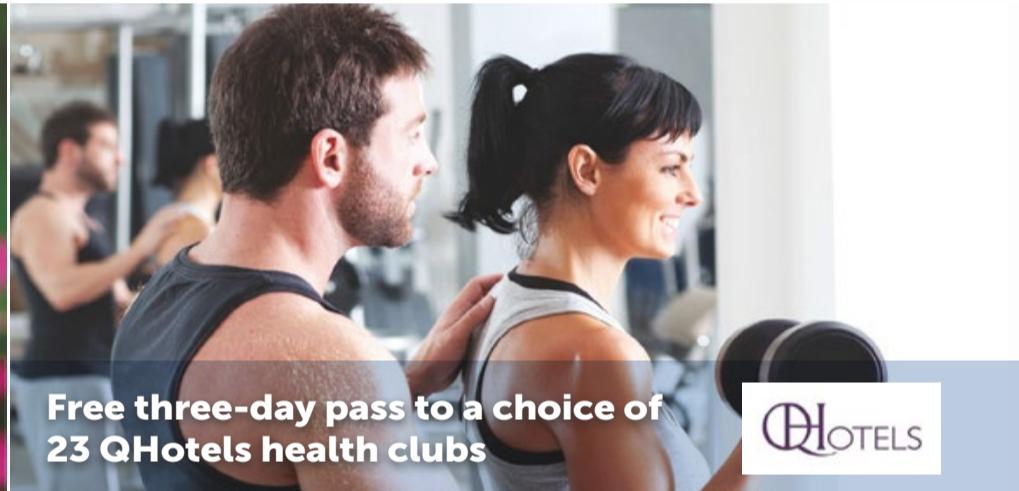
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Final Analysis

Roger Hicks considers... 'US Air Force crew preparing F-4 Phantom II, Phan Rang', 1966, by Larry Burrows



© LARRY BURROWS/THE LIFE PICTURE COLLECTION/GETTY IMAGES

The word 'iconic' has not yet been devalued as much as 'awesome', but it looks to be well on the way.

This is extremely unfortunate, as it robs us of an entirely legitimate description of many of Larry Burrows' pictures. They are, in the strictest sense, icons of the horrors of war in general and of the Vietnam War in particular.

Despite its excellence, this is not necessarily one of them. It is not even a picture of which I was aware until I was looking deeper into his Vietnam-era work from *Life* magazine. It shows an F-4 being armed, fuelled and crewed for yet another sortie over Vietnam. There is no drama of guns blazing, no tragedy of a badly wounded soldier surrounded by his exhausted, hollow-eyed comrades. Rather, it calls to mind the glossily printed annual

report of some major company: a beautifully executed attempt to make drama out of the everyday, the routine, even the bureaucratic. Which in a sense this is. It's just the bureaucratic, everyday routine of a war. The parallel between an annual report and war reportage well illustrates what in 1961 Eisenhower called 'the military-industrial complex'; or as Allen Ginsberg put it a few years later, 'War is good business. Invest your son.'

The light is of course fascinating, and exposure must have been difficult, more so given that the fastest colour film available at the time was High Speed Ektachrome ASA 160; only in 20-exposure rolls, at that. In an era when we can crank up the ISO speeds to 12,500, it is easy to forget just how much of a concern this sort of thing once was.

Getting the exposure right, then or now, should however remind us of a lesson that all photographers need to learn, but many never do. Famously, the more you practise, the luckier you get. In this sense, though, luck has two components. The component under your control is total familiarity with your equipment and materials, and knowing how to look before you shoot. Move around; assess the light and background; choose the best compromise. If there are no really good compromises, choose bad ones and shoot anyway. You may not get anything good, but unless you shoot something, you'll certainly get nothing. The other component is pure luck. Some pictures will succeed. Others won't. If none succeeds, think hard about where you went wrong, then shoot some more. Practise. You'll get luckier.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Michael Tummings.**



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